

ARTS  
MAGAZINE

Q.



ART and NATURE

VOL. 29  
No 1

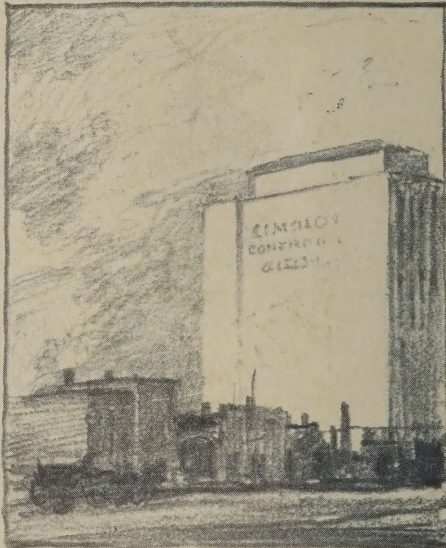
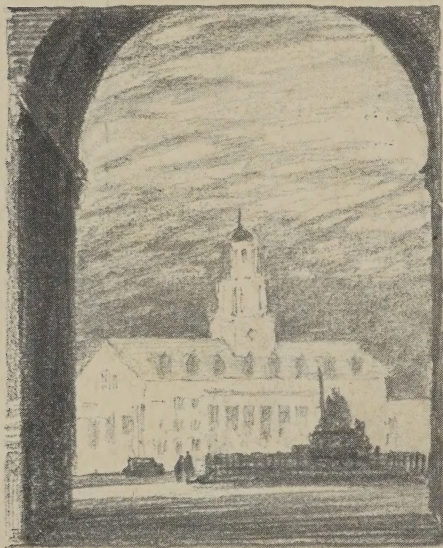
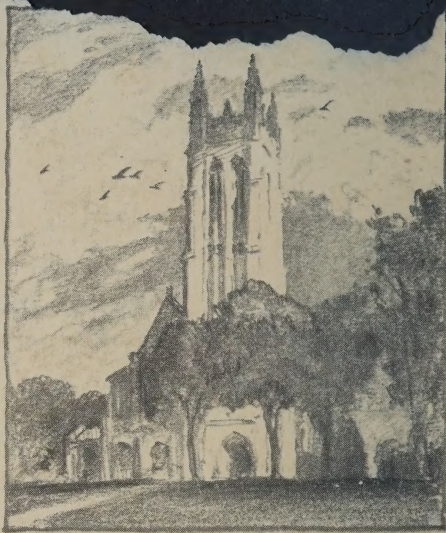
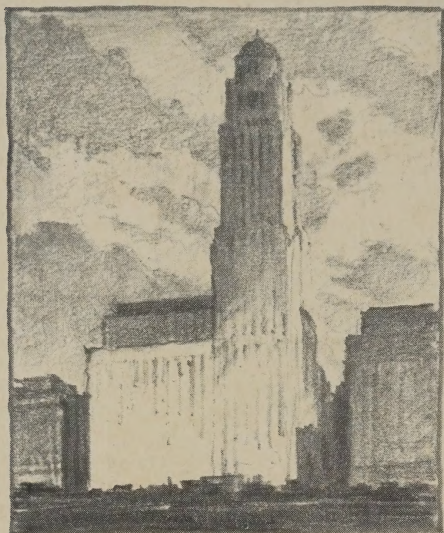
SEPT  
1929

PRICE  
35¢



# The ELDORADO

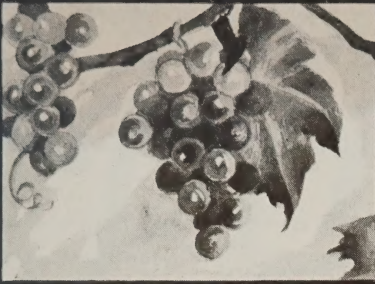
*Sketching with ELDORADO*



IN CONTRAST to the cumulus clouds shown on former pages, these formations show no modeling nor light and shadow. The renderer's problem with such a sky is to compose the cloud masses so they will give background contrast for the building, and make a pleasing pattern. Frequently the massing of the dark clouds can be made to enhance the effect of the architectural composition.

This is one of a series of pencil lessons prepared by Ernest W. Watson. Teachers should write for samples of Dixon's Eldorado, "The Master Drawing Pencil," School Bureau, Pencil Dept. 135-J, Joseph Dixon Crucible Co., Jersey City, New Jersey.





FRUIT STUDY      Artista Water Colors



FLOWERS      Artista Tempera Colors

## Are We Personally Acquainted?



GRAYOLA      Landscape Composition

Autumn is lavish in her use of color. For drawing, design, or painting from nature, GOLD MEDAL Products include a medium for every type of work for every grade. May the Art Service Bureau suggest projects for your autumn nature interpretations?

See that your name is on our mailing list. If you are an art teacher, you should be receiving "The Drawing Teacher" regularly. It is excellent in its detailed plans. Edited by Harry W. Jacobs.

THE Art Service Bureau is entering on its seventh year of work in the field of art, and again extends a most friendly invitation to you to become, or continue to be, a member. We have a common bond in art education as a vocation, and in art work as an avocation, and we hope to learn to know each other better this year.

From time to time, the Art Service Bureau publishes helps for teachers... interesting notes on the various phases of drawing, crafts, color, design, and art appreciation. If your name is already on our mailing list, a line from you now and then would be appreciated. If you have changed your address...or your name...let us know the former address and the new one in order to avoid duplication and delay in mailing.

The chief aim of the Art Service Bureau is to supply the individual with specific responses to his inquiries rather than mail out large numbers of ready-made suggestions. In our research studios, art projects are tested and evaluated. New ideas are constantly being brought forth. Your queries receive personal attention, with explanatory enclosures.

Since our service is so personal, make your inquiry definite as to your official position, the grade, and the project you wish to develop.

*The Art Service Bureau Research Studios are under the direction of  
Rose Netzorg Kerr.*

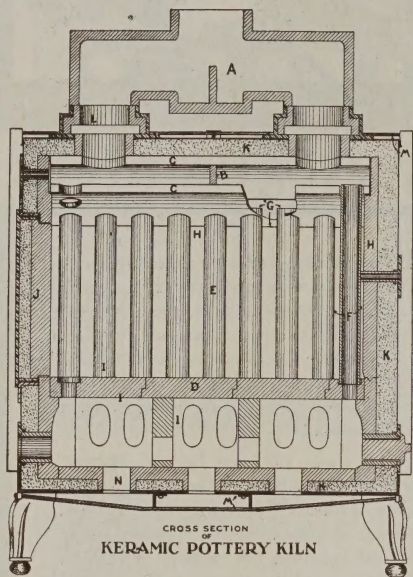
**BINNEY & SMITH CO.**  
41 East 42nd Street - - New York, N. Y.

# The Art Service Bureau



# The Best Results

*... are only obtained with the best equipment*



*There is one best Pottery Kiln  
... That is KERAMIC*

You can buy Ceramic Kilns from

**LEWIS INSTITUTE**  
Chicago

**L. REUSCHE & CO.**  
New York

**CHAPMAN-BAILEY**  
Los Angeles

**COOLEY'S INC.**  
Boston

HENRY FORD says: "If you need a new machine or a new piece of equipment, you are paying for it in losses whether you buy it or not."

## KERAMIC Kilns

*have these obvious advantages:*

- A Tile-lined flue manifold with baffle preventing back draft.
- B Flue chamber division tile eliminates down-draft.
- C Exclusive super-arch construction.
- D Ibex-Super refractory lining.
- E Multiple tubes—The most efficient muffle construction known.
- F Heat utilized within muffle from full circumference of tubes.
- G Arches supported on outer lining—Tubes carry no weight.
- H Outer lining independent of inner lining.
- I Individual tubes or the complete inner lining removable and replaceable through kiln door, without disturbing main structure of kiln.
- J Door swung on crane hinge and insulated.
- K Heatlock Insulation—The most efficient of insulating materials.
- L Heavy cast iron damper blocks with fire brick lining.
- M Sturdy casing construction—Braced with structural iron and truss rods.
- N Choice of natural or forced draft burner equipment for firing with gas, kerosene or fuel oil.

# THE DENVER FIRE CLAY COMPANY

DENVER



COLORADO

SALT LAKE CITY

EL PASO

NEW YORK CITY



# SCHOOL *Prismex* COLORS

## A Complete Line ...

*Enthusiastically Received*

### Superior Water Colors

"I find the colors in the Prismex Water Color Box No. 8 S. M. very much superior in *brilliancy* and *smoothness* of color to the colors in the old boxes."

*High-School Art Instructor, Quebec, Canada*

### Even Better

"I believe your Prismex Water Colors are better than the ones we have been using. I admire the *smooth* colors they produce."

*Supervisor of Art, South Dakota*

### The Best

"Prismex Water Colors are the best I have ever used. They are *most* satisfactory. They will receive my recommendation at every possible opportunity."

*Intermediate Grade Teacher, Texas*

### Far Superior

"Prismex Crayons are of very superior quality. I like especially the earth crayons for their purity of tone and intense color. The Water Colors are excellent for blending and mixing, far superior to others I have been using."

*Supervisor of Art, Wyoming*

---

**Water Colors, Crayons, Poster Colors, Pastels, Oils, Colored Chalks**

---

*Sample boxes of Prismex Water Colors will be furnished to Supervisors and Special Art Teachers. Write for the new School Buyer's Guide with Prices.*

### THE PRANG COMPANY

2001 Calumet Avenue, Chicago

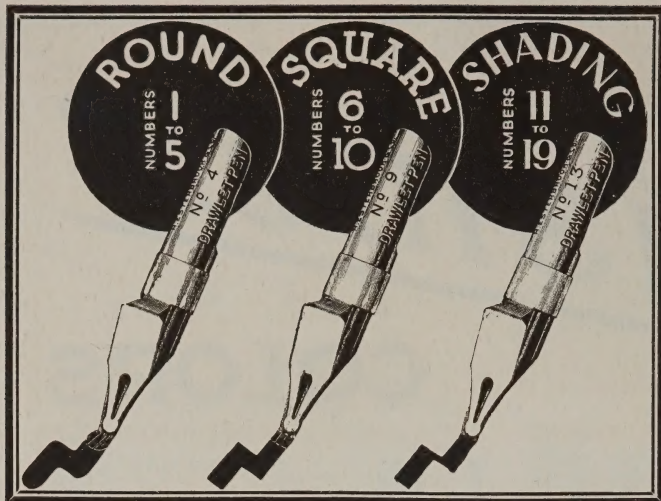
36 W. 24th Street, New York

PRISMEX

A New Name for High Quality Water  
Colors, Crayons, Poster Colors and Papers

PRISMEX





You've heard  
of them . .  
■  
You've seen  
their work..

## Here they are!

Drawlet Pens have been doing such fascinating things in art classes, both in America and England, that talk of their possibilities is everywhere. Exhibitions recently have contained much Drawlet Pen work by students. Its directness, force, and simplicity have been critically approved.

May we submit the boiled-down *facts* about these pens, so that you may have them in mind for your work this year?

Drawlet Pens are steel pens with specially-shaped nibs, giving three characteristic types of line: round, square, and shading. They come in 17 sizes. They have cleanable, adjustable reservoirs which hold and regulate the flow of ink or color.

They are of particular value in art classes because of the ease and naturalness of using them. Students may concentrate on the artistic, rather than the purely technical, problems of each project.

Some of the school systems now using Drawlet Pens extensively are: Philadelphia, Chicago, Detroit, Akron, Dallas, Jacksonville, Cleveland, Seattle, and Hartford.

WE have prepared a new and stimulating instruction book which contains complete information and many examples of Drawlet Pen work done in schools. It is modern in technique—simple, direct, interesting. It is being sold for 50c in the bookstores. We will be glad to send teachers a copy free. Just fill in and return the coupon. Esterbrook Pen Company, Camden, New Jersey.

## Esterbrook DRAWLET PENS

ESTERBROOK PEN CO., Camden, N. J.

Gentlemen: Please send me your new book on "Pen Lettering", without obligation on my part.

Name.....

Position.....

School System.....

Address.....

Please mention THE SCHOOL ARTS MAGAZINE when writing to advertisers





Color scheme—top design: Elephants, yellow, V-3; palm trunks, violet, V-21; foliage, blue-green, V-32; base, orange, V-12; background, black.

Color scheme—bottom left: Camels, blue-green, V-32; base and city, green, V-31; star, yellow, V-3; background, dark blue.

Color scheme—bottom right: Cat, orange, V-12; eyes, green, V-31; balls, yellow, red, green and dark blue; background, medium blue.

## This Animal Frieze Was Cut From Paper

Bradley's stencil patterns were used in tracing the outlines for this interesting project. The different colors were then cut out of brilliant Vivi-Tone paper and pasted up on construction paper.

Here is a project that children will love—the

whole class can join in making a cheerful border for the schoolroom. Animals can also be used as sand table figures and for posters and book covers.

Work of this type calls for keen observation and teaches drawing, neatness and manual skill.

## The Bradley Art Materials

include papers and colors for every type of school art work. Write for a free copy of the complete Bradley catalog. You will find full information on the following materials, and many others:

ART ENAMEL  
WATER COLOR  
POSTER PAINT  
CRAYONS

TINTED PAPER  
GESSO  
WOODWORK PATTERNS  
BOOKS ON DESIGN

Dozens of helpful suggestions for the teacher are printed each month in "American Childhood" magazine. Write for a complimentary copy.

**MILTON BRADLEY COMPANY, Springfield, Mass.**

Boston

New York

Philadelphia

Atlanta

San Francisco

Chicago: Thomas Charles Co., Agents

Kansas City, Hoover Bros., Agents

v Please mention THE SCHOOL ARTS MAGAZINE when writing to advertisers



# Presenting DEVOE Tempera Colors

*a real contribution to the field of  
art material*

Good news for everyone who works with show card colors! Your long deferred desire for a truly fine line of *Tempera Colors* has been fulfilled at last. And by Devoe, as you might expect!

WITH the new Devoe Tempera Colors you can give your work a dash and sparkle impossible to attain with ordinary poster and show card materials. Striking brilliance. Real hiding power. Velvety smoothness—and a free flowing quality that makes these colors a real joy to work with!

Devoe Tempera Colors can be thinned with water. Hence they are splendid for air brush work, and you can let your mixed tones stand over night without fear of fading or drying.

They are made in the twelve true spectrum colors and in the standard neutral shades; black, white, gray, brown—a range that insures remarkable blending accuracy and enables you to produce the most subtle distinctions of shades and tone.

Try Devoe Tempera Colors and you'll agree that Devoe has made another definite contribu-

tion to the field of poster art—a field in which Devoe has stood prominent for generations. And you'll understand why Devoe colors have long been the preferred colors of America's foremost artists.

The coupon below will bring you a free color card and price list. Mail it now.

DEVOE & RAYNOLDS COMPANY, INC.  
1 West 47th Street New York







## ART STUDY IN CALIFORNIA

is  
Something which is appealing to an increasingly large  
number of art teachers in the East and Middle West

*because*

The delightful climate of the Bay Region of California  
permits comfortable study throughout the entire year.

*why not—*

A Bachelor's degree in Fine Arts, Applied Arts, or  
Art Education?

*Write for catalog of this state-accredited  
institution of art.*

Frederick H. Meyer, Director  
Broadway at College Avenue

Oakland - - - - - California



## THE TRAPHAGEN SCHOOL OF FASHION

**Intensive Eight Months' Winter Course.**

Arnold, Constable & Co. Costume Design  
and Illustration Competition, in which over  
100 schools and approximately 800 students  
took part, awarded all prizes to Traphagen  
pupils with the exception of one of the five  
third prizes. Day and evening sessions. Ap-  
proved and chartered by Board of Regents.  
Telephone Columbus 2077 or write for an-  
nouncement S. *Your inspection invited.*

1680 Broadway (near 52nd St.) New York

**INQUIRE NOW!** Send for Catalogue  
New Term Begins Sept. 4th

**N. Y. SCHOOL OF FINE & APPLIED ART**

New York (Parsons) Paris

Only international professional school for  
**TRAINING TEACHERS. Course includes** Interior  
Architecture and Decoration; Costume and Stage Design;  
Advertising Illustration and Industrial Art.  
Address Sec. 2239 Broadway N. Y. City



## INTERIOR-DECORATION



Four Months' Practical Training Course.  
Also Complete Professional and Design  
Courses. Fall Term Starts Oct. 2nd.  
Send for Catalog 15-R. Also Home  
Study Course starts at once.

*Send for booklet 15-S*

**The N. Y. School of Interior Decoration**  
578 Madison Avenue - - - New York City

## Art Academy of Cincinnati



Because of heavy endowments offers  
training *at low tuition* under a no-  
table faculty of artists in Drawing,  
Painting, Modeling, Composition  
and Design. Lays also the founda-  
tion for Commercial Art and Illus-  
tration.

Numerous scholarships for advanced  
students. Located in Eden Park.

*Fall Term:*

**September 30, 1929 to May 28, 1930**

For Examples of Students' Work and  
Catalog address

J. H. GEST, Director  
Eden Park Cincinnati, Ohio

VENUS

PENCILS

VENUS

**THE LARGEST  
SELLING QUALITY PENCIL  
IN THE WORLD**

**T**HE appeal of a VENUS Pencil  
is in the responsiveness of its  
gliding, satiny lead. The VENUS  
smoothes the way for beginners  
and gives the master a pencil  
worthy of his highest inspiration  
and skill.

17 Shades of Black—3 Indelible

**Send \$1.00** for special assortment  
of a dozen styles

AMERICAN PENCIL CO., 516 Venus Bldg., Hoboken, N. J.

We claim exclusive trade-mark rights to the word VENUS  
and the CRACKLED COAT on the pencils. Trade-mark  
registered U. S. Pat. Off. and foreign countries.





19¼ x 45¼"  
11½ x 27½"

King Lear, Act 1, Scene 1, by E. A. Abbey

\$18.00  
7.50

#### Other Arcolor Prints Ready

"Richard, Duke of Gloucester and Lady Anne" by Edwin A. Abbey, 22¼ x 45¼"	\$20.00
"Northeast" by Winslow Homer, 25¾ x 37¾"	18.00
"Winter" by Rockwell Kent, 27¾ x 36"	18.00
"Imaginary Landscape" by Massys, 21½ x 29¼"	15.00
"Grand Canal, Venice" by Turner, 29½ x 39¾"	20.00
"Golden Afternoon, Oregon" by Ch. Hassam, 29½ x 39¾"	18.00
"The North Country" by Metcalf, 30¼ x 34¼"	18.00

"The Calmady Children" by Lawrence, 30¼ x 30¾" \$18.00  
"The Old Santa Fé Trail" by Young-Hunter, 26x47½" 24.00

#### in preparation for 1929 - 1930

"Galahad the Deliverer" by Edwin A. Abbey.  
"The Castle of the Maidens" by Edwin A. Abbey.  
"Georgianna Elliott" by Reynolds.  
"George Washington" by Stuart.  
"Indians Return from Battle" by Young-Hunter.

"ARCOLOR PRINT" is not merely a name—it's a trade mark and indicates SUPERIORITY  
We gladly send our publications to any school in the U.S.A. on approval.

Illustrated Booklet "S" free of charge

40 East 49th St.

A. RISSLING, Fine Art Publisher

New York, N.Y.

## Columbia University in the City of New York

offers a

### Home Study Course in DRAWING AND PAINTING

by the

A. K. Cross Vision-Training Method

"THIS does for drawing and painting what electricity has done for light and power." *Journal of Education*. It is the only method that offers the home student power to do original work from nature.

Columbia University  
University Extension  
Home Study Dept., New York



Please send me complete information about the Home Study Course in Drawing and Painting by the A.K. Cross Vision-Training Method.  
SCH. ARTS-9-29

NAME.....

ADDRESS.....

## VESPER GEORGE

### SCHOOL OF ART

300 Students 4-Story Building

FALL TERM OPENS SEPT. 23

Intensive Professional Courses

Scholarships Positions

Booklet

42-44 St. Botolph Street, BOSTON, MASS.

COMMERCIAL
ART
FINE

DAY • CLASSES • EVENING

Professional courses in Illustration, Design, Decoration and Advertising Arts.

• GEO. W. MORRISON, DIRECTOR •

**EXETER**

SCHOOL OF ART

729 BOYLSTON ST. BOSTON, MASS.

CATALOG ON REQUEST

### Boston University - Art Department

A school of University standards and under University administration. Practical, systematic program. All instructors practice as a vocation their special fields of teaching.

Classes of children's high school, and college grade, and also for teachers and other adults.

Address Dean A. H. Wilde

675 Boylston Street

Boston, Massachusetts

### "SILVERGLOW" 16 PERFECT COLORS

A silky-wool yarn in Shetland size. Just right for women's hand-loomed dresses. Price \$2.85 lb.—1800 yds.

### GUILDYED CRAFT YARNS

673 Washington Street

Boston, Mass.

—OVER 3000 STOCK COLORS AND SIZES IN WORSTED, WOOL, SILK, LINEN AND COTTONS.









A SPANISH POSTER ANNOUNCING A FIESTA IN MALAGA. DESIGNED BY A SPANISH ARTIST AND PRINTED IN BARCELONA, SPAIN.

*The School Arts Magazine, September 1929*



# The SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE  
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editors · BEULA · M · WADSWORTH

VOL. XXIX

SEPTEMBER 1929

No. 1

## ART AND NATURE NUMBER—SPAIN

ART RAMBLES ABROAD—II . . . . .	<i>Pedro J. Lemos</i>	3
THE ART POTTERY OF SEVILLE . . . . .	<i>Roderiguez de Garcia</i>	17
A PIRATE CHEST OF THE SPANISH MAIN . . . . .	<i>Ted Swift</i>	22
UNITING NATURE AND ART . . . . .	<i>Frederica Beard</i>	36
ART FOR THE GRADES:		
SPANISH WROUGHT IRON . . . . .	<i>Beula M. Wadsworth</i>	45
LITTLE JOURNEYS IN DISCOVERY—III . . . . .	<i>Nina K. Slater</i>	51
BRINGING ART TO THE RURAL COMMUNITY . . . . .	<i>Florence Tilton</i>	53
PROJECT IN FLOWER ARRANGEMENT . . . . .	<i>Claire Rogers and M. A. Waite</i>	56
ANIMALS IN DESIGN . . . . .	<i>Gertrude Woollen</i>	60
ART IN SCIENCE . . . . .	<i>Harriette B. Westbrook</i>	63

Published by THE DAVIS PRESS INC.

44 PORTLAND STREET · · · WORCESTER, MASSACHUSETTS

THE SCHOOL ARTS MAGAZINE is indexed in the Readers' Guide to Periodical Literature  
and the Educational Index

MEMBER: AUDIT BUREAU OF CIRCULATIONS

### Business Department

INEZ F. DAVIS, *Circulation Manager*

ALLISTON GREENE, *Advertising Manager*

PAUL F. GOWARD, *Business Manager*

Entered as Second-Class Matter, August 1, 1917, at the Post Office at Worcester, Mass., under the Act of March 3, 1879. All rights reserved. Monthly except July and August. Subscription Rates \$3.00 a year in advance; Canada \$3.25; Foreign \$3.50. Copyright 1929, by The Davis Press, Inc., Worcester, Mass.

Send Articles and Editorial Communications to the Editor, Stanford University California;  
Business Letters and Orders for Material to The Davis Press, Worcester, Massachusetts

## Passing Fancies and Eternal Verities

C. VALENTINE KIRBY

Director of Art Education for Pennsylvania  
Harrisburg, Pennsylvania

FROM time to time I note instructions in the press relative to the operation and care of the motor car, and I have said "I have known these things for years." And then it occurred to me that each season there are new operators of motor cars who do not know these things.

In like manner, I address this message to the newer and less experienced teachers and supervisors of art as a possible contribution to successful achievement. Whatever of attainments and activities we may bring to our field of endeavor, our choices and judgments of "what to do and how to do it" may determine, in a large measure, our success or lack of it. Particularly impressive is the thought that these decisions of ours do not affect the adult here and there, but do affect impressionable childhood everywhere.

We have had fashions in Art Education as we have had fashions in hats and shoes. Such fashions as cold, formal perspective and precise, aimless drawing in a colorless world have had their day. These appear ludicrous in the light of the present day play of the creative imagination as do the bustle and hooped skirt of an earlier day.

Repeatedly in this rapidly changing world of ours new problems, new aims, new tendencies confront us. For example: there is the almost universal appeal of "creative imagination" and "self-expression." In like manner the growing significance of all that passes as "modernistic" or "contemporary" in both the Fine and Decorative Arts raises questions of logical and consistent adoption in and adaptation to the somewhat peculiar domain of the public schools.

Whatever judgments are made with their resultant attitudes, we at least want to cultivate the open mind and the receptive spirit, remembering that we are old, not in years but in the measure that we resent new ideas and react unfavorably without due regard for all possible merit and promise. May we not cultivate the forward-looking spirit and the open-minded attitude with a large measure of level head and good old common sense, embodying, to some degree, those very principles we teach:

*Unity*—A dominant aim and purpose.

*Balance*—A maintenance of equilibrium.

*Harmony*—A co-operative agreement of all contributing factors.

*Values*—A sense of relative worth.

*Rhythm*—Art Education: a continuous stream fed by a number of very necessary tributaries.

*Fitness*—The perfect adaptation of all the elements involved, to the service and the enrichment of life today and tomorrow.

I am sure we all want to be engaged in promoting ideas and ideals that are not fleeting or soon passé but appear to meet the particular needs of today, and likewise hold some promise of enduring values in the years to come.

While we may not have the gift of prophecy we may, nevertheless, regard certain objectives in Art Education as examples of that more vital permanent worth. A few of these may be enumerated as follows:

1. *Creative Expression*—an adequate, fine, free play of the imaginative spirit so long as children are born with these instincts and the world requires creative work.

2. *Memory Drawing*—the graphic reproduction of experience, of sorted observations of nature and art as inspiration for spontaneous, creative work.

3. *Design*—the thoughtful self-expression in planning and fashioning the decorative arts applied to life's needs.

4. *Color Study*—the perception and intelligent use of color so long as there is the color sense to be exercised and refined, and a world of color to enjoy.

5. *Art Appreciation*—the development through directed experience of an affection for the best at all times, that the next generation may be better fitted to select from our civilization as well as from older civilizations that which is richest to live with and live for.

Cultivating the progressive, forward-looking attitude, let us heed the admonition of the scriptures—"Prove all things; hold fast that which is good."



## Art Rambles Abroad Ronda, the Bridge Town of Spain

PEDRO J. LEMOS

*Editor, The School Arts Magazine*

IF ANY one of our cities or towns had an old Roman bridge spanning a river bed, everyone about would certainly go to see it. If it also had an old Moorish bridge, greater would be the interest, and if a high triple-spanned bridge crossed a four hundred foot ravine, the visitors would be many. Ronda, in southern Spain, is the most interesting bridge town in Europe and is not only worth a trip for each of its bridges, but many trips for the artist who finds peace, and subjects for his brush and pencil in an unspoiled location.

The Bridge Town of Ronda is located on a wonderful site bordering the deep chasm known as the Tajo, through which rages the river Guadalquivir. The ravine, 200 feet wide, is spanned by a fine eighteenth century bridge and the folks of Ronda tell of the architect who fell from the bridge at its completion into the gorge below. This bridge is the connecting link between the old town and the new town and both sides of the town are alive with art points of interest. In the older sections the stream is crossed by a quaint old Roman bridge from the period of the Roman occupation and then there is the second bridge, a fine bit of Moorish structure, to tell of the days when the Moors

occupied Ronda as one of their last strongholds.

Before going to Spain we had marked down Ronda as one of our red letter points of interest. This mountain town, veritably a cliff town, is located some forty miles north of Gibraltar and about sixty miles northeast of Cadiz. After an enjoyable stop at the dazzling white city of Cadiz, oldest of all Spanish cities, the first of Phoenician settlements on the shores of the Atlantic, we headed our journey toward Ronda. Our vehicle was a Cadillac and our chauffeur a careful, courteous Spaniard who made it a point to show us the points of interest along the way and to stop whenever we wanted to sketch or kodak. The journey was one that wended its way along green valleys and winding mountain roads. We passed strings of donkeys laden with vegetables or pottery, or perhaps huge net-covered bundles of straw and wearing many tinkling necklaces of bells around their necks. We saw perhaps a smart careta drawn by well-groomed white mules carrying members of the wealthier families who hold to the older types of elegant carriages, or perhaps it would be a fine limousine of French, Italian or American make, hundreds of which are to be found

on the highways and bypaths of Spain, carrying the señors and señoras and señoritas of Spain rapidly from place to place.

Our journey took us over many bridges and through a long, beautiful avenue of eucalyptus trees at the end of which we glimpsed a hillside crag on top of which rested an old ruin of a Moorish castle with a scattered group of Spanish houses below, giving the ever delightful bits of adobe walls and tiled roofs to be found in the little towns of Spain.

Then there were the straw thatched farmhouses in the fields and the cactus-enclosed fields and the fondas with their arched doorways and courtways for shading and refreshing the weary and thirsty travelers; these passed our vistas like a "movie" and at every turn we looked for Ronda and as we glimpsed each hill-perched town we asked, "Is that Ronda?"

But Ronda came at last just before the threatening shower fell and we whirled along the curving mountain road and stopped in the flower-filled garden courtyard of the Reina Victoria hotel, a pleasant stopping place with fireplace-warmed rooms located just outside of the old parts of Ronda.

The morning brought us sunshine and storm-washed streets but the busy maids everywhere were washing and scrubbing the courtyards and stairways and sweeping up the roadways, for no country equals the cities and small towns of Spain for cleanliness unless it be Switzerland. The smallest alleys or the oldest parts of the picturesque towns of Spain for this reason are a delight to the artist who looks for picturesqueness without the usual un-

desirable squalidness that he must contend with in Italy or France—yes, and even in Holland.

Walking in Ronda presents the problem of wanting to look at the wonderful panorama that is to be viewed from this mountain-shelved town and trying at the same time not to miss the interesting houses and peoples on the streets. So we decided that the best plan would be to see the town interior first and then to make a tour of the outer roads and see the vistas that surround Ronda afterward. As we walked along the way we were greeted with friendly nods or "Buenos dias" and children were curious but not annoying and we knew that we had found a town where visitors and natives were to be friends of mutual interest to each other, and a town where each other's rights were properly respected.

We passed picturesque doorways within which were placed rush-seated chairs made of pleasing designs from poplar wood. We liked the little quaint grilled windows with tapering top and bottom sections that projected from the house fronts and wondered how many caballeros the century-old windows had witnessed talking with their lady loves, or as it is called *haciendo el eso*—doing the bear. Or perhaps it may have been the music of guitars played by the caballeros in serenades which the word "Spain" so often conjures up to us. For Ronda, while a Roman settlement, was for many years a Moorish town of prominence until it was besieged and captured by the Christians in 1485.

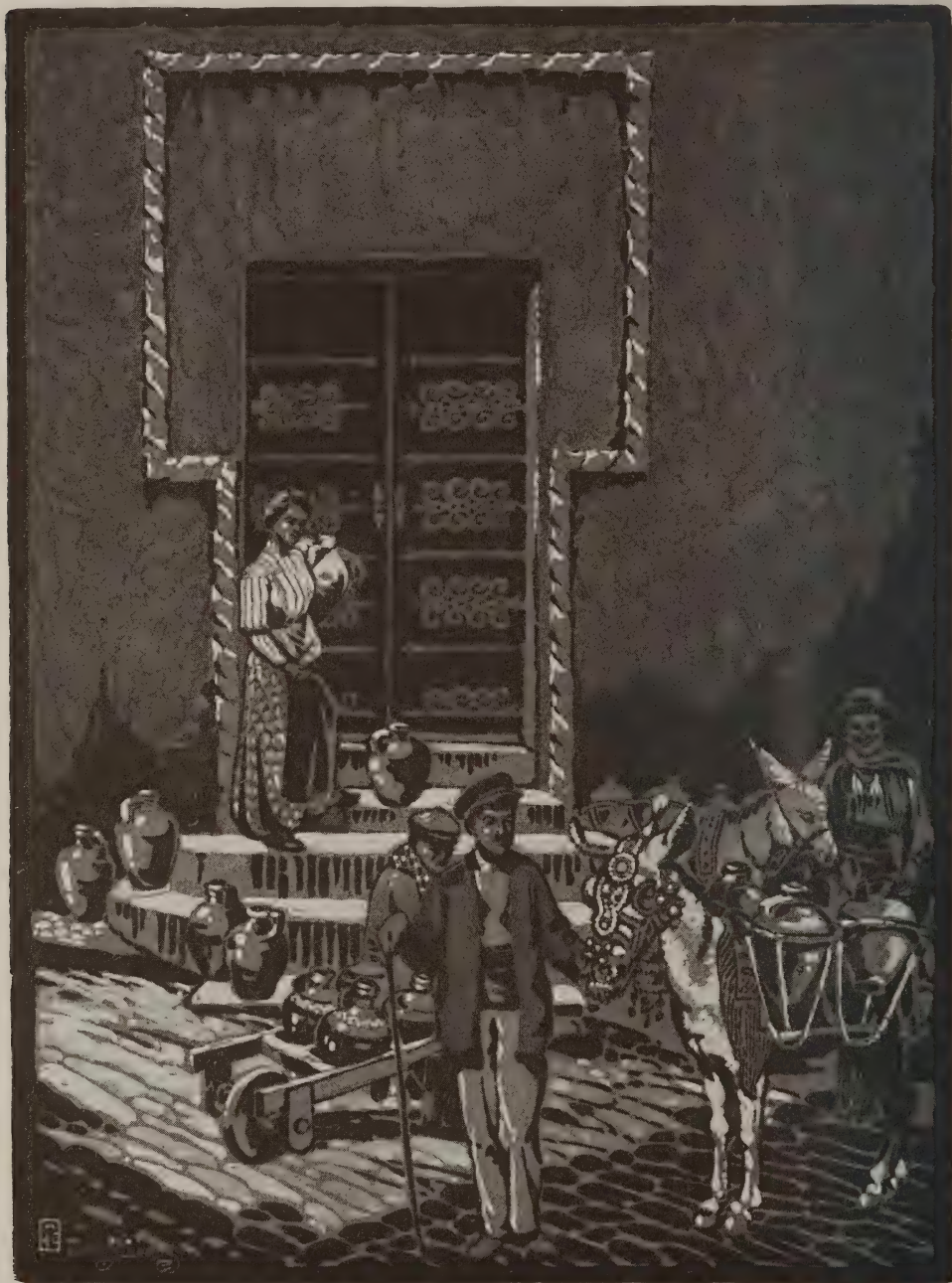
Before we expected we came to the bridge and noticed that a group of children and some men were excitedly





ABOVE, A STREET SCENE IN RONDA, SPAIN, SHOWING THE SPANISH CUSTOM OF FLOWER DECORATED WINDOWS, THE FLOWER POTS BEING FASTENED TO THE IRON WORK. BELOW, A MOORISH FOUNTAIN IN A RONDA GARDEN, THE GARDEN OF THE OLD MOORISH HOUSE BELONGING TO THE DUCHESS OF PARCENT

*The School Arts Magazine, September 1929*



THE WATER VENDORS DELIVER MOUNTAIN WATER EVERY MORNING IN QUAIN WATER JARS, OF SPANISH AND MOORISH TYPE, THE JARS CARRIED ON WOODEN WHEELBARROWS OR ON DONKEYS GAYLY DECORATED WITH EMBROIDERED BRIDLES AND OTHER TRAPPINGS

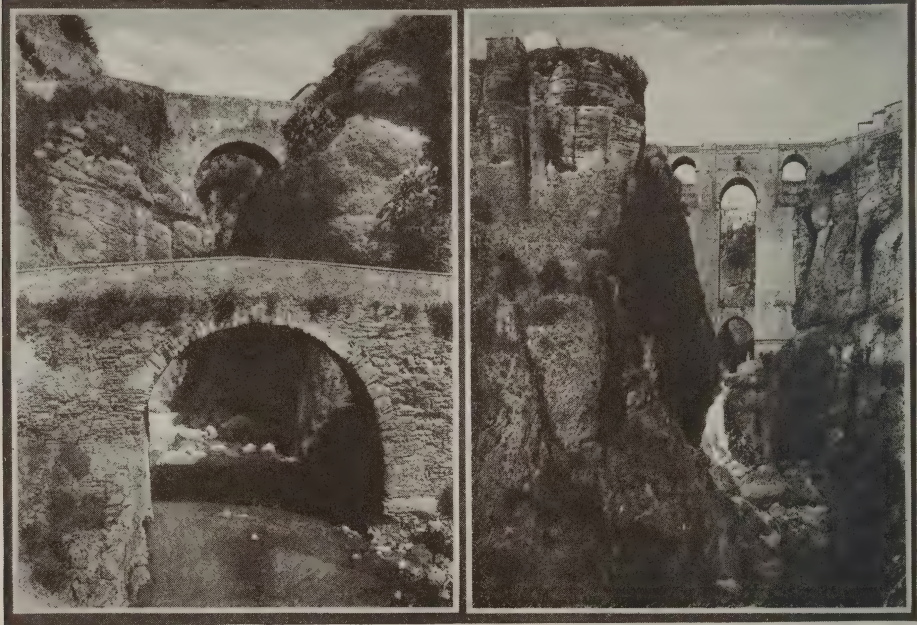
*The School Arts Magazine, September 1929*





THE OLD ROMAN GATEWAY IN RONDA FRAMES A PICTURE OF TILE ROOFED BUILDINGS THAT IS IRRESISTIBLE TO ANY ARTIST WHO VISITS RONDA, THEREFORE EVERY ARTIST WHO VISITS RONDA SKETCHES THE OLD ROMAN GATEWAY

*The School Arts Magazine, September 1929*



FIRST IS THE OLD ROMAN BRIDGE AND  
NEXT THE MOORISH BRIDGE ABOVE IT

AND THEN HIGHER UP IS THE TRIPLE  
ARCHED "NEW BRIDGE" BUILT TWO HUN-  
DRED YEARS AGO

looking into the gorge through a grilled overhanging outlook above a stone seat. As we looked we saw that the subject of interest was the roaring cataract of water increased by the night's rain and through the mist and spray were flocks of pigeons flying and resting in the shelving crevices which formed rookeries in the cliffside. And here it was that we found our gentlemanly Ronda guide, Rafael Garcia Palacios, who for several days through storm and sunshine found for us many Ronda points of interest. To my limited Spanish he answered in perfect English, as he had been guide to Kipling twice and to Lloyd George in their journeys through Spain.

Just opposite the "New Bridge," only some 200 years old, we entered the

market place, a vaulted, beautifully arched old Moorish space enclosed with fine old grilled gates. Here the farmer merchants sell their wares of fruits and vegetables, the walls being clustered with drying grapes and branches of that most picturesque tropical fruit the pomegranate. We purchased some quaintly-made baskets and brushes or hearth brooms made from rush. To this our merchant added a colorful pomegranate or two for good measure, fruit which proved to be excellent in flavor and generous in edible parts. We strolled up a little narrow street to visit the little shops where Ronda furniture is being made and watched boys and men carving beautiful designs in wood to be used in varquenos, those chest-cabinets sometimes called



the "most glorified European piece of furniture of the Renaissance period." We visited the attic shop of a young Ronda art student who employed a number of carvers to execute his designs in carved chairs and chests. And we enjoyed the group of weavers and the group of girls embroidering in the excellent workrooms established in an abandoned convent by that noblewoman of Spain, the Duchess Parcent, first lady-in-waiting to the Queen, who is enthusiastic over preserving the peasant arts of Spain.

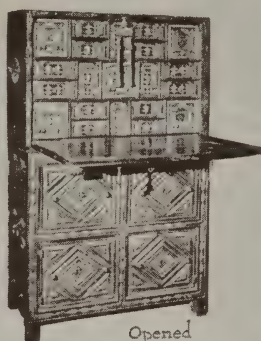
And we visited the old Moorish palace, now the home of The Duchess Parcent, in which are contained many fine examples of Spanish furniture, types to be copied by her workmen in her furniture studios, which all made Ronda of double interest to us who were on the trail of

anything fine and old in the peasant arts of Europe.

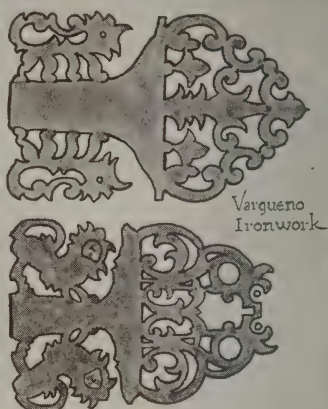
And another day we visited the lovely gardens enclosed behind formidable gates and bare walls which when entered revealed old Moorish fountains and tiled garden patios with flower and foliage paradise only possible in the patios of Spain with her sunshine and water. Too, if you go to Ronda you must climb down the crooked century-worn rock steps to the Moorish mill grinding corn today as it did for the Moors of long ago, and walk to the little adjoining town of San Francisco and visit the little church at vesper hours and enjoy the humble interior made glorious with many lighted tapers and worshipful men and children, and women with their long black shawls. You will want to walk down the roadway through the old Roman gateway



OLD ROMAN FOUNTAINS IN RONDA AND VICINITY STILL BRING WATER FOR THE FOLKS TODAY AS THEY DID FOR THE FOLKS OF CENTURIES LONG AGO. AND EVERY FOUNTAIN IS A SKETCH FOR THE ARTIST



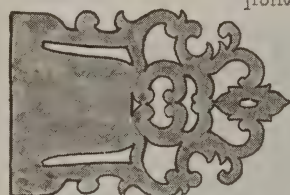
SPANISH VARGUENO  
Cabinet plus chest



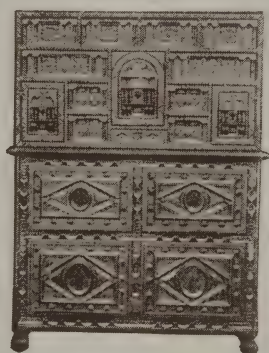
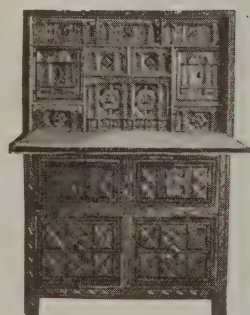
Vargueno  
Ironwork



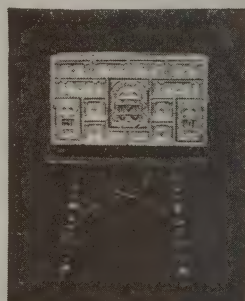
Vargueno  
Ironwork.



A Fifteenth Century  
Vargueno Front



Two Vargueno Designs



AQUIMESA  
Table plus Cabinet

THE VARGUENO, THE SPANISH CHEST USED FOR HUNDREDS OF YEARS AS THE FAMILY SAFE DEPOSIT FOR DOCUMENTS AND RECORDS, GENERALLY HAS ONE OR MORE SECRET DRAWERS. WITH ITS GOLD LEAF AND POLYCHROMED PATTERNS AND BEAUTIFUL IRON WORK IT DESERVES THE TITLE OF "THE MOST GLORIFIED PIECE OF EUROPEAN FURNITURE DURING THE RENAISSANCE PERIOD."

*The School Arts Magazine, September 1929*





THE BRIGHTLY DECORATED TRAPPINGS OF THE DONKEYS, MULES AND HORSES SO OFTEN FOUND IN SPANISH TOWNS, IS A CUSTOM FROM MOORISH TIMES AND IS AN EMBROIDERY CRAFT DONE BY THE MEN OF SPAIN

*The School Arts Magazine, September 1929*

---

## RONDA WINDOWS

---



THE WINDOWS IN RONDA VARY IN DESIGN FROM THE PLAINLY GRILLED SPACES TO THE ELABORATE PATTERNS. THE PLAIN WALLS OF SPANISH EXTERIORS ARE DECORATED WITH ARTISTIC PATTERNS IN THIS WAY PRODUCING PLEASING ARCHITECTURAL RESULTS

*The School Arts Magazine, September 1929*



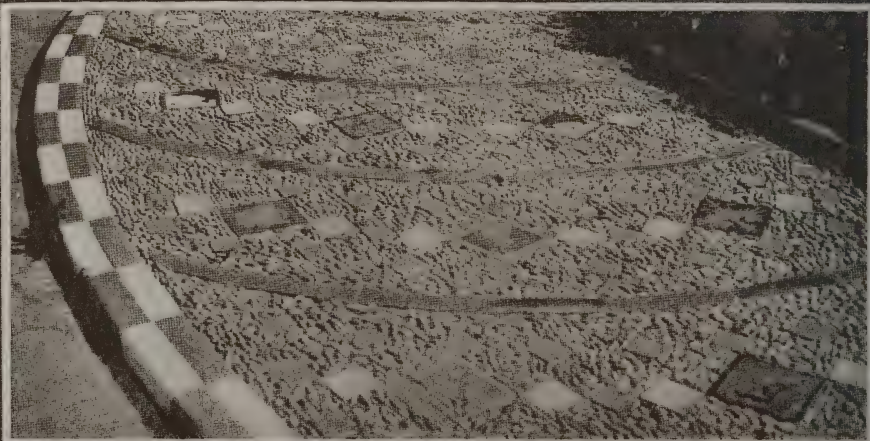
after you have painted the sketchable Ronda buildings through this picturesque frame. Ahead of you there will be a fountain wall of pleasing design with a number of waterspouts faithfully bringing water from the mountain stream as it did for the Romans. Clustered around the fountain will be the water vendors filling their quaint pottery with water which they place in wicker holders carried by little grey or black and white donkeys, each donkey highly decorated with embroidered trappings. The trappings with tassels and pom-poms, a relic from the Moors, sometimes so cover the humble little donkey that as he ambles away with the pottery one thinks of him as a runaway animated four-legged table of handicrafts. And the milkman with his herd of goats milking his delivery of milk at the doorway has its advantage of proving the milk fresh, and the goats will even go up the stairway if necessary to the second floor. And everywhere you go there will be interesting honest countryfolk scenes in this wonderful Three Bridge Town in the Skyland of Spain.

Ronda, too, has its shady promenade, or "alameda," where one can look over a view like unto that from an aeroplane, seeing across the valley of the Guadalquivir. One can see other bridges and crumbling towers and battlements of Zahara at a little distance away, a famous Moorish stronghold captured by the Spanish in 1483. These little towns beckon one to side trail trips that can be made another day by donkey or auto

over interesting roadways crossing old bridges having seen more than a thousand years' service. And as one looks over these valleys and Moorish ruins one cannot help but think of the day when Hamet El Zegre, the last Moorish Alcalde, returning to Ronda from a cavalry raid upon the Christians, to his consternation saw the hosts of Ferdinand's besieging army battering down his supposedly impregnable walls with primitive cannons. That was the end of the Moorish rule in Spain; but the patios and brilliant tile, the headdress of many costumes, the grilled windows, the mantillas and fountains and even the gayly decked donkey textiles all remain from the Moors of long ago.

We parted from Ronda planning to come again. The friends of a few days wished us farewell with flowers and fruit, and our good guide of courtly manner said, "When you come again my house is your house, for there will be much more for you to see of Ronda." To us Ronda was emblematic of the courtesy and friendliness to be found in all of Spain. It may have been Spain that discovered the Americas in 1492, but those Americans ("North Americans," as you must say in Spain) who visited the great Spanish expositions in Seville and Barcelona this year certainly have discovered a different Spain than they expected, a haughty country but courteous, generous and every city and town a spotless, cleanly town well worth a visit from the craftsman and artist seeking unstaged beauty.

"HE WHO WOULD BRING HOME THE WEALTH  
 OF THE INDIES, MUST CARRY THE WEALTH OF  
 THE INDIES WITH HIM."  
 —Old Spanish Proverb



THE STREET WAYS, PARKWAYS AND FOUNTAIN WAYS OF SPAIN ARE OFTEN DECORATED WITH BLACK AND WHITE PEBBLES OR OTHER COLORED STONES. THE STONES ARE SET IN CEMENT ARRANGED IN BORDER OR MOTIF PATTERNS AND ARE PRACTICAL AND DECORATIVE. THESE PEBBLE MOSAIC SURFACES COULD EASILY BE ADAPTABLE TO AMERICAN GARDENS, USING MATERIAL THAT IS OFTEN DISCARDED

*The School Arts Magazine, September 1929*





THE BEAUTIFUL SPANISH SHAWLS ARE PRODUCED BY SPANISH WOMEN IN SPAIN AND DO NOT COME FROM CHINA, AS SOMETIMES STATED. THE EMBROIDERY IS SO EXCELLENTLY DONE THAT BOTH SIDES OF THE SHAWL ARE EQUAL IN FINISH. THE LOWER DESIGN IS EMBROIDERY ON NET—A NEW TYPE OF SHAWL BEING MUCH DONE NOW IN SPAIN

*The School Arts Magazine, September 1929*



OLD DESIGNS USED ON SEVILLIAN TILE, MADE IN TRIANA, A TOWN ACROSS THE RIVER FROM SEVILLE, NOTED FOR ITS POTTERY AND BULLFIGHTERS

*The School Arts Magazine, September 1929*



## The Art Pottery of Seville

SEÑOR RODERIGUEZ DE GARCIA

*Seville, Spain*

IT IS generally known that ceramic art is as old as mankind and also that it was during the dominion of the Oriental peoples that it reached its real splendor.

The history of Sevillian pottery is hidden in the gloom of many centuries and there are exceedingly few references in the old books to the pottery of Seville. These few references relate to the ceramics of the Triana, the pottery town across the river Guadalquivir from Seville.

For three centuries, Seville knew universal fame for its beautifully gilded and polychrome vessels, for its well curbs, baptismal fonts and other ceramics. D. Jose Gestoso, in his notable work, "History of the Sevillian Glazed Clay," says the origin of the glazed pottery was in the period when Spain was one of the provinces of the great Roman Empire. Of course, previous to this there were other more primitive forms of pottery, rough vessels made by hand, hardened by fire or dried in the sun, but these were not glazed and therefore not forerunners of the glazed Sevillian pottery.

The invasion of the Moors into Spain and the fall of the Visigoth monarchy caused a complete change in the Andalusian industry of ceramic arts. The dazzling Spanish-Arabic civilization was planted in Cordova and the famous mosaics of alfoseyfa of that period impress one with wonder and astonishment because of their brilliant colors and

delicate patterns that include the effect of precious stones and gold foil.

It was King Yusuf-abu-Jacub who founded the great Mosque of Seville and it was his son and successor Abdala, conqueror of the Christians in the Battle of Alarios who, in memory of this triumph, built the wonderful tower of the Mosque universally known as the Giralda. It was this tower to which the first glazed tiles were applied as a new architectural enrichment and which afterward became such a vogue in Andalusian construction.

After this period the Sevillian tile acquires an importance of its own. The clay used is from the plain of Triana, mixed in small proportions with that of the Cuesta de Castilleja. Moulds of wood and iron were used to give it form and the figures were impressed by means of blows from a mallet, and the pieces were pared round with a knife. Few colors were used in their decoration, these being principally blue, produced from oxide of copper to which was added a little lead to make the enamel more fusible. Modern potters now use bronze molds and use the following colors: cobalt blue, white glass, green tint, green malachite, white, black, pink, ecru, yellow and dark green.

It is a curious fact that the potters of the Triana retain the Arabic names for their utensils of art. The vessel where the moulder wets his fingers is called the albanal, alcabile is the earthenware tray on which their pottery is placed to



A GROUP OF TILE DESIGNS FROM THE POTTERY IN CORDOVA, SPAIN, DESIGNS THAT HAVE BEEN CONTINUED FOR CENTURIES, USING A VIOLET-BLUE COLOR ON CREAM-COLORED SURFACE

*The School Arts Magazine, September 1929*





OLD DESIGNS OF ANIMAL PATTERNS USED IN THE POTTERIES OF TOLEDO, SPAIN, THE DESIGNS BEING APPLIED IN SEVERAL COLORS OF GLAZES UPON A GLAZED WHITE BACKGROUND

*The School Arts Magazine, September 1929*

dry in the sun, the large tub of glazing material is called the *almajene*, the little mill that grinds the color is the *zinguizarra*, the name of the brick moulds is *gabera*, etc.

Seville being reconquered by the Christians, the influence of the Mudejar or Moors under Christian rule continued to be felt, but this influence was so gentle, that it is difficult today to differentiate between the Sarracenic and Mudejar types of art.

During the fifteenth century, the polychrome tiles were put to many uses in architecture and it was at this period that there appeared the Guild of Potters, of which there remains very little knowledge excepting that during this period the art reached great industrial importance and that the art of that period was of pure Sevillian source.

During the sixteenth century many beautiful tiles and objects used in domestic and church purposes, the hollow tiles of the pavillion of Charles the Fifth in the Alcazar and those of the House of Pilate, the tiles in the palaces of the Duke of Alba and Pinelos of Seville, are from the tiles that made the potters of the sixteenth century so famous.

At the present time the exportation of the Triana ware and tiles to places all over the world is increasing and this art, commenced centuries ago in Seville, is rapidly gaining universal attention.

Today, also, other centers in Spain, such as Cordova, Toledo, Talavera and Valencia, produce pottery and tiles of interesting forms and patterns, many of them continuing the traditional types of past centuries.



THE SHAWLS AND MANTILLAS OF THE SPANISH WOMEN ARE MUCH IN EVIDENCE IN SEVILLE DURING THE HOLIDAYS AND HOLY WEEK. THE HIGH COMBS AND MANTILLAS PRODUCE A HEADRESS OF MUCH BEAUTY





A PATIO CORNER IN THE HOUSE OF THE ARTIST GRECO, TO BE SEEN IN TOLEDO, SPAIN. THIS TYPICAL SPANISH HOME, RICH IN ART HANDICRAFTS AND THE PAINTINGS OF GRECO, IS PRESERVED BY THE GOVERNMENT OF SPAIN AS A NATIONAL ART MONUMENT

*The School Arts Magazine, September 1929*

# A Pirate Chest of the Spanish Main

## How to Make a Spanish Pirate Chest for Boy's Room

TED SWIFT

*Stanford University, California*

THIS is for the boys! Something fascinating to make—a Spanish pirate chest for the little den in the attic. You may not have pieces of eight, pirate gold, cutlass or pistol to put into it; but there is your own treasure you can store in it, such as your stamp collection, your favorite “mit” and the baseball that won last season’s game.

Now this pirate chest is quite easy to make, and rest assured, as strong as any pirate chest that was ever washed up from the brine of the Spanish Main.

Much of the designing and construction will be left to you. Any good strong box will do. See that it is of fairly thick wood, however. The designs are to be cut of sheet lead. Trace the designs on the suitable lengths of lead and cut around the pencil lines with a pocket-knife or a pair of fifteen-cent tin snips. Secure sheet lead which is one-sixteenth of an inch in thickness. Of course, thinner lead can be used, which will make cutting much easier, but the thick lead gives the effect of heavier hinges. Now, lead is so soft that you will not be able to use it for the real hinges; so secure two hinges from the hardware store and fasten them on the inside of the cover and back wall of

chest. A lock should also be secured in the front wall of the chest. A key-hole can be pierced through the lead design on the outside. Nail all around the lead work with shingle nails.

Use your own ideas and inventiveness in designing this chest. But remember, the bars with the shell design over the corners of the chest are very characteristic of Spanish chests. Vary the design. The designs shown here are from Spanish nail heads originally cut in iron. They are simplified for our purpose.

Interesting boxes for holding all kinds of souvenirs and collections such as any real boy accumulates, can also be made with cardboard boxes. These boxes may be decorated with cardboard strips and cut-out patterns following the Spanish bars or iron strap patterns.

Cardboard models like this can also be made before the big wooden chest is made, so that there will be no mistake when making the big box itself.

All of the model boxes or examples will be useful and then the one you like the best can be made into a real pirate chest to keep your best things where only you will know how to find them. For you can arrange to have certain of your nail heads push clear through into staples in the cover, and only you will know which ones to pull out to open the cover.

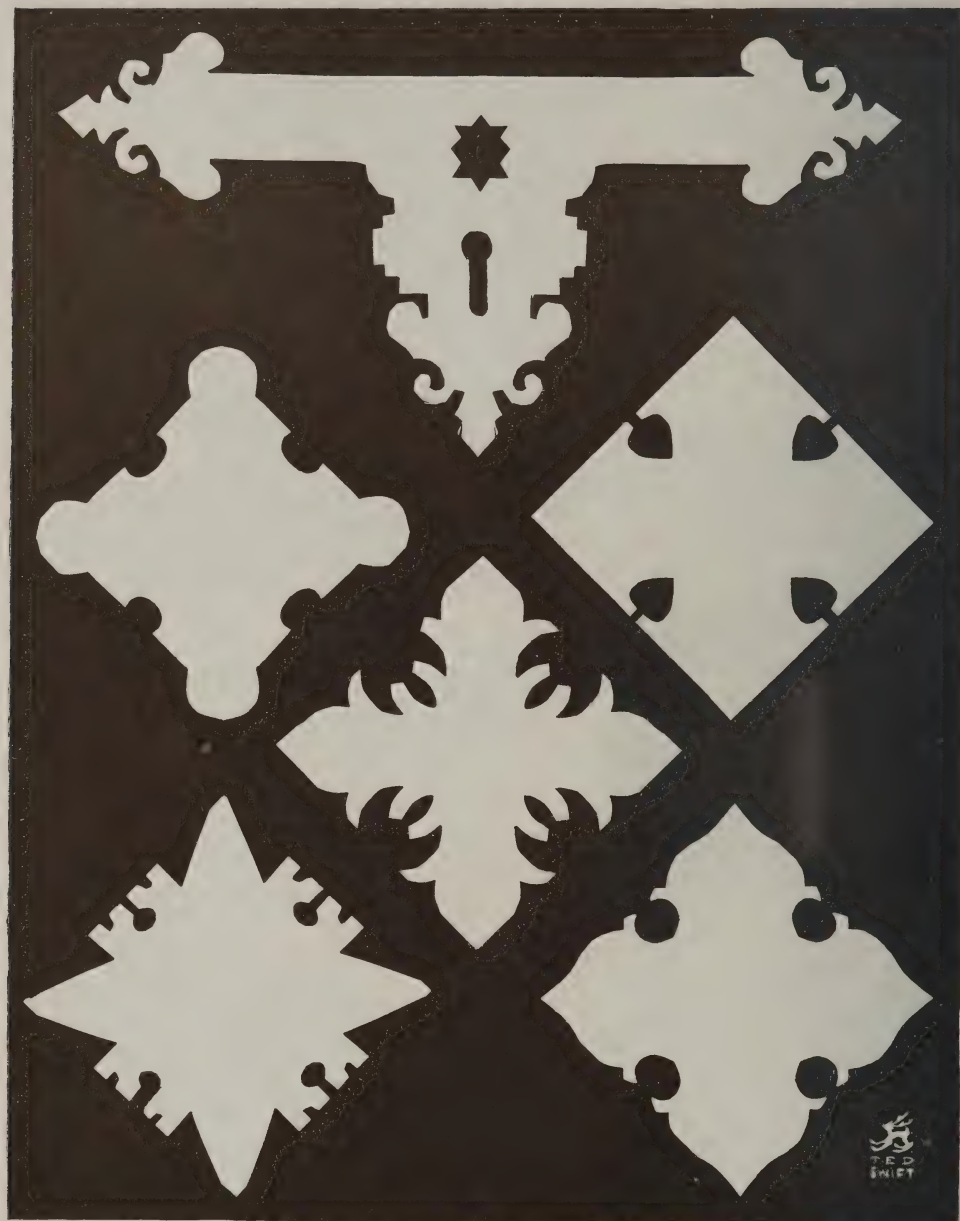






A SPANISH PIRATE CHEST THAT ANY BOY CAN MAKE, AS DESCRIBED BY TED SWIFT ON THE OPPOSITE PAGE. CERTAIN OF THE TOP ROW OF NAILHEADS ON THE CHEST SIDE CAN BE MADE TO LOCK INTO STAPLES IN THE COVER, MAKING A COMBINATION KNOWN ONLY TO THE OWNER

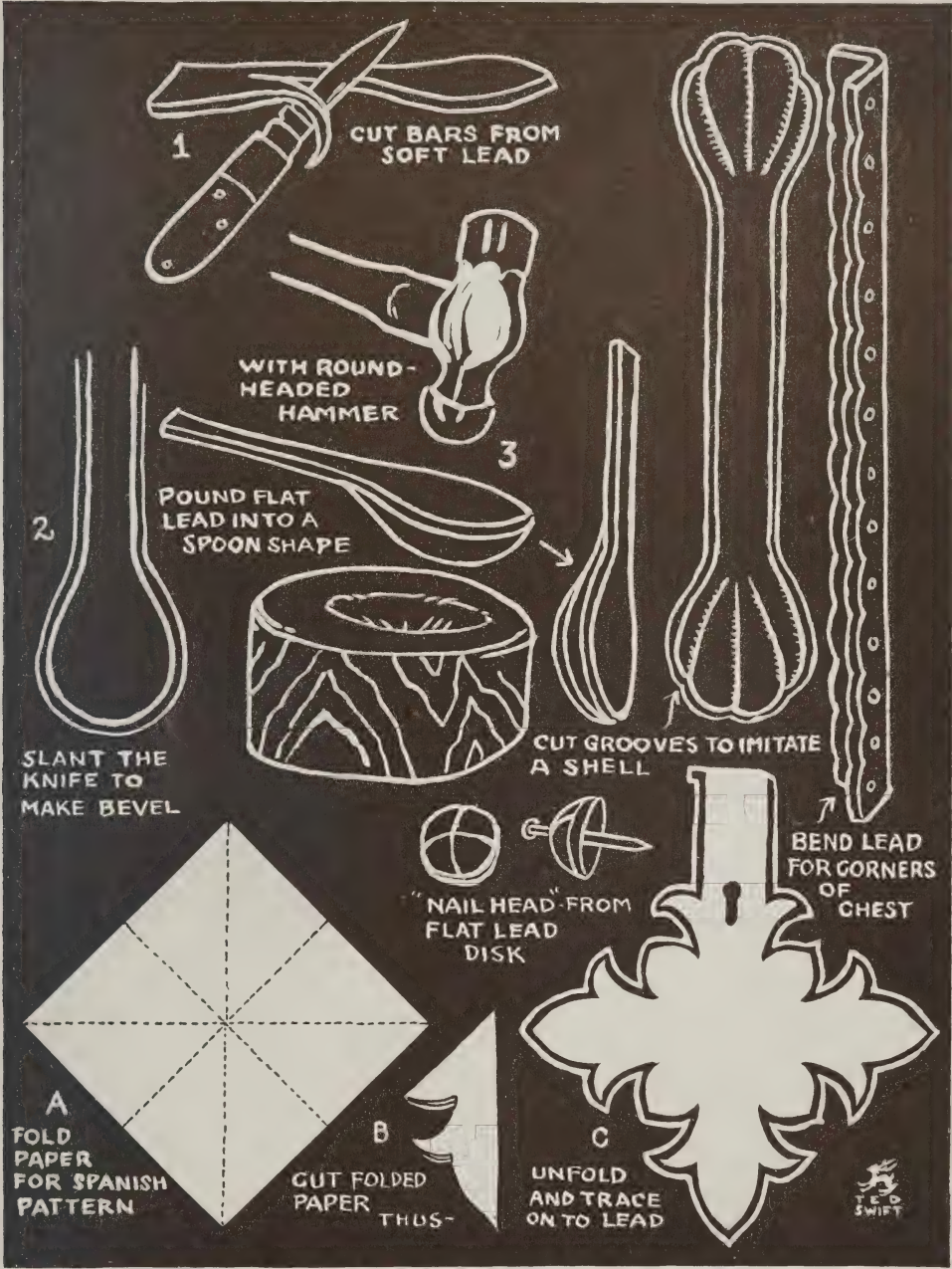
*The School Arts Magazine, September 1929*



PATTERNS FOR CUTTING LEAD OR TIN DECORATIONS FOR THE PIRATE'S CHEST OR OTHER BOXES MAY BE PLANNED FIRST WITH PAPER LIKE THE PATTERNS ABOVE

*The School Arts Magazine, September 1929*





THIS PAGE BY TED SWIFT EXPLAINS HOW TO EASILY DESIGN AND SHAPE THE METAL PARTS FOR THE BOY'S PIRATE CHEST

*The School Arts Magazine, September 1929*



THE ARTISTRY AND CHARM OF THE ALHAMBRA AT GRANADA WILL ALWAYS  
BE A MAGNET ATTRACTING THE ARTIST AND TEACHER WHO VISITS SPAIN

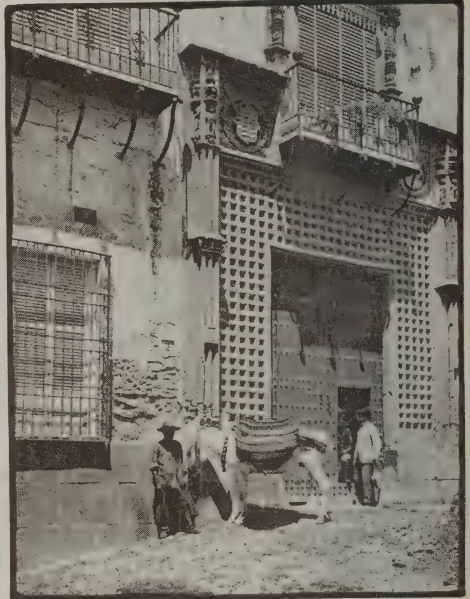
*The School Arts Magazine, September 1929*





THE HONEST BROAD WALLS MELLOWED AND SCARRED BY MANY YEARS, TOPPED BY VETERAN TILE, MAKE THE PROVINCIAL SPANISH HOMES AS CHARMING IN THEIR WAY AS THE CASTLES AND PALACES

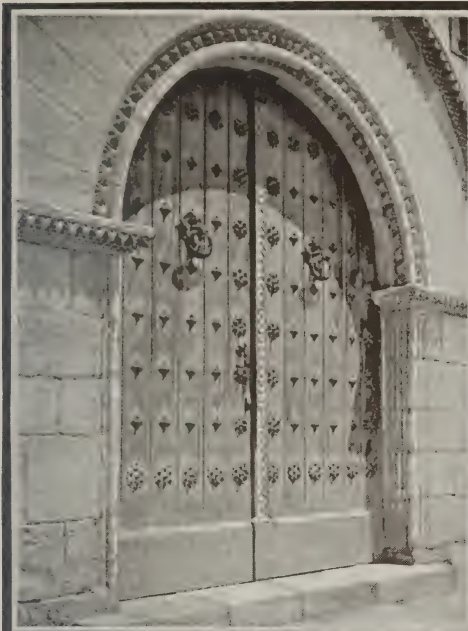
*The School Arts Magazine, September 1929*



THE DOORWAYS AND WINDOWS OF SPAIN HAVE AN ENRICHMENT AND ORIENTAL QUALITY NOT TO BE FOUND ANYWHERE ELSE IN EUROPE. THE ARCHITECTURAL STUDENT FINDS THE CITIES OF SPAIN RICH IN SKETCH AND REFERENCE MATERIAL

*The School Arts Magazine, September 1929*





THE SPANISH NAIL-STUDED DOORWAYS, THOUGH FORMIDABLE IN APPEARANCE,  
OPEN INTO EXQUISITE COURTS, OFTEN GARDENS OF TROPICAL FLOWERS AND FOLIAGE

*The School Arts Magazine, September 1929*

---

## SPANISH CASTLE

---



THIS CASTLE IN SPAIN IS THE ALCAZAR IN SEGOVIA, A SPANISH CITY OF MUCH ARTISTIC INTEREST LOCATED A SHORT JOURNEY NORTH OF MADRID

*The School Arts Magazine, September 1929*





THE GIRALDA AND CATHEDRAL DOORWAY OF THE BEAUTIFUL GOTHIC CHURCH IN SEVILLE. THE GIRALDA, A MOORISH TOWER, WAS THE FIRST EDIFICE TO WHICH TILE WAS APPLIED AS AN ARCHITECTURAL ENRICHMENT, AND WHICH AFTERWARD BECAME SUCH A VOGUE IN ANDALUSIAN CONSTRUCTION

*The School Arts Magazine, September 1929*



A GROUP OF FOUR SPANISH POSTERS

*The School Arts Magazine, September 1929*





A group of towers from buildings  
in Spain.

*The School Arts Magazine, September 1929*

PLATE 1



Pomegranate decorations from pottery  
made in Cordova, Spain. The coloring  
used was deep blue on cream glaze.

*The School Arts Magazine, September 1929*

PLATE 2





Spanish Pottery from Toledo, Madrid,  
Cordova and Sevilla. Many pottery  
forms show Moorish influence.

*The School Arts Magazine, September 1929*

PLATE 3



## Spanish Textile Designs



The peasant textiles of Spain carry primitive patterns in quaint colors of much charm.

*The School Arts Magazine, September 1929*

PLATE 4





Birds, animals, and flower patterns are  
embroidered on shawls, mantillas by  
the women of Spain.

*The School Arts Magazine, September 1929*

PLATE 5



## SPANISH IRONWORK

The ironwork of Spain appears in many decorative but practical forms throughout their homes.

*The School Arts Magazine, September 1924*

PLATE 6





The door knockers on the heavy Spanish doors present many varied design motifs of excellent pattern and craftsmanship.

*The School Arts Magazine, September 1929*

PLATE I



The beauty of the windows of Spain,  
inherited largely from the Moors, is  
known throughout the world.

*The School Arts Magazine, September 1929*

PLATE 8





THREE WOODEN AND CLOTH TOYS FROM RONDA, SPAIN, ILLUSTRATING COUNTRY SCENES OF SPAIN. FREE ILLUSTRATION WORK IN GRADE SCHOOLS MAY BECOME DOUBLY INTERESTING BY SELECTING AND SIMPLIFYING THE SUBJECTS FOR TOY WORK, USING BUILDING BOARD OR THIN WOOD, ADDING RAFFIA OR CLOTH WHERE NEEDED TO COMPLETE THE COSTUME PARTS OF THE TOY

*The School Arts Magazine, September 1929*

## Uniting Nature and Art

FREDERICA BEARD

*Oak Park, Illinois*

BY HIS Singing Tower and Bird Sanctuary, Edward Bok has made an addition to the expressions of beauty in this country that will have an abiding influence in helping people at large to higher appreciations. Here is an expression of unusual combination, for it includes form and color and sound, one which embraces both nature and art.

The Singing Tower has been christened the "Taj Mahal of America" because of its great beauty, and the natural sanctuary, which five years ago was nothing but a sand hill, has been made one of the most beautiful spots in the United States under the direction of Frederick Law Olmstead, a landscape architect.

The only trees on this hill were the virgin pine, but Mr. Bok tells us there are now bushes with berries suitable for the transmigratory birds, and trees were transplanted from five to forty miles away. Blueberries and gall berries, magnolia, gardenia, surinam cherries and live-oak trees are there. Later, flowering trees and shrubs were transplanted and thousands of dogwood, wild plum, acacia and currant may be found. A lower color effect was made by 8000 azalea shrubs and groups of iris and lily. Songs of myriads of birds may be heard—the nightingale imported from England, the mocking bird, the thrush, the robin, the Kentucky cardinal and many others, and these all refresh themselves in the fifty or more shallow bird-baths provided.

In one of the two artificial lakes at the summit of the sanctuary is a pool for flamingoes, which probably harbors the only living flamingoes in the United States. The other lake serves as a reflection pool for the Singing Tower.

And what does Mr. Bok say is the purpose of it all? "Simply to preach the gospel and influence of beauty to visitors through trees, shrubs, flowers, birds, superb architecture, the music of bells and the sylvan setting."

It is a great thing in the interest of art that the President's dedication, his last public address as President, should emphasize the value of beauty in the life of the Republic. His words might well be preserved in more permanent form than that of the daily press. We quote here those most effective for our purpose:

"As the tourist and the traveller in search of recreation and change from the more rigorous climate of the North, come to this wonderful state of perpetual springtime and summer, they can pause and think how much our country can profit by cultivating an appreciation and understanding of the beautiful in nature and in art as they are here combined. The material prosperity of our nation will be of little avail unless it is translated into a spiritual prosperity. We need a deeper realization of the value and power of beauty. While few have the means to present such a gorgeous display as will here strike the eye and the ear, it is well to remember that





THE SINGING TOWER AND BIRD SANCTUARY AT MOUNTAIN LAKE, FLORIDA. A BEAUTIFUL IDEA AND GIFT FROM EDWARD BOK, THAT UNITES BOTH NATURE AND ART. A COMPARISON WITH THE CHURCH AND GIRALDA TOWER ON PAGE 31 WILL SHOW ITS INSPIRATIONAL SOURCE OF BEAUTY OF SPIRES AND PERFORATED PATTERN

*The School Arts Magazine, September 1929*

beauty is not dependent upon large areas or great heights. Some of the most appealing and fascinating homes in the world are small. They may represent but little outlay, and be the abode of people of moderate means, but if there dwells a fine character within, it will shine forth and give to all the surroundings a touch of peace and loveliness which the most spacious palace cannot surpass.

"Whenever communities are formed there is ample opportunity for this kind of expression. Those who visit here cannot escape taking away with them an inspiration for better things. They

will be filled with a noble discontent which cannot fail to react in some degree against all forms of physical and spiritual ugliness. They will go forth as missionaries of the beautiful because of what they have seen and heard. The streets of distant towns will be cleaner. Lawns will be better kept. A larger number of trees will spread their verdant shade over highways and homes. Public buildings will take on more beautiful lines, making life more graceful and more complete."

If such an influence will go out, as the President suggests, then smaller influences may have some effect. Teach-



THE ENVIRONMENT OF THE SINGING TOWER IS ONE OF BEAUTIFUL NATURAL TREES AND FLOWERS INVITING THE SONG BIRDS TO MINGLE THEIR SONG WITH THAT OF THE BELLS



ers may be "missionaries of the beautiful." Environment may create a taste for what is really artistic. Opportunities will come for raising an ideal of what is beautiful in the minds of the children if we are on the lookout for them. For instance, geography and art may be correlated by a study of such constructions as this beautiful tower at Mountain Lake, Florida. In nature study, what would be more beautiful than the fact that a man of wealth has provided a sanctuary for birds and has united an interest in nature and art in placing a Singing Tower amid the trees and flowers, so that "the song of the nightingale will mingle with the music of the bells."

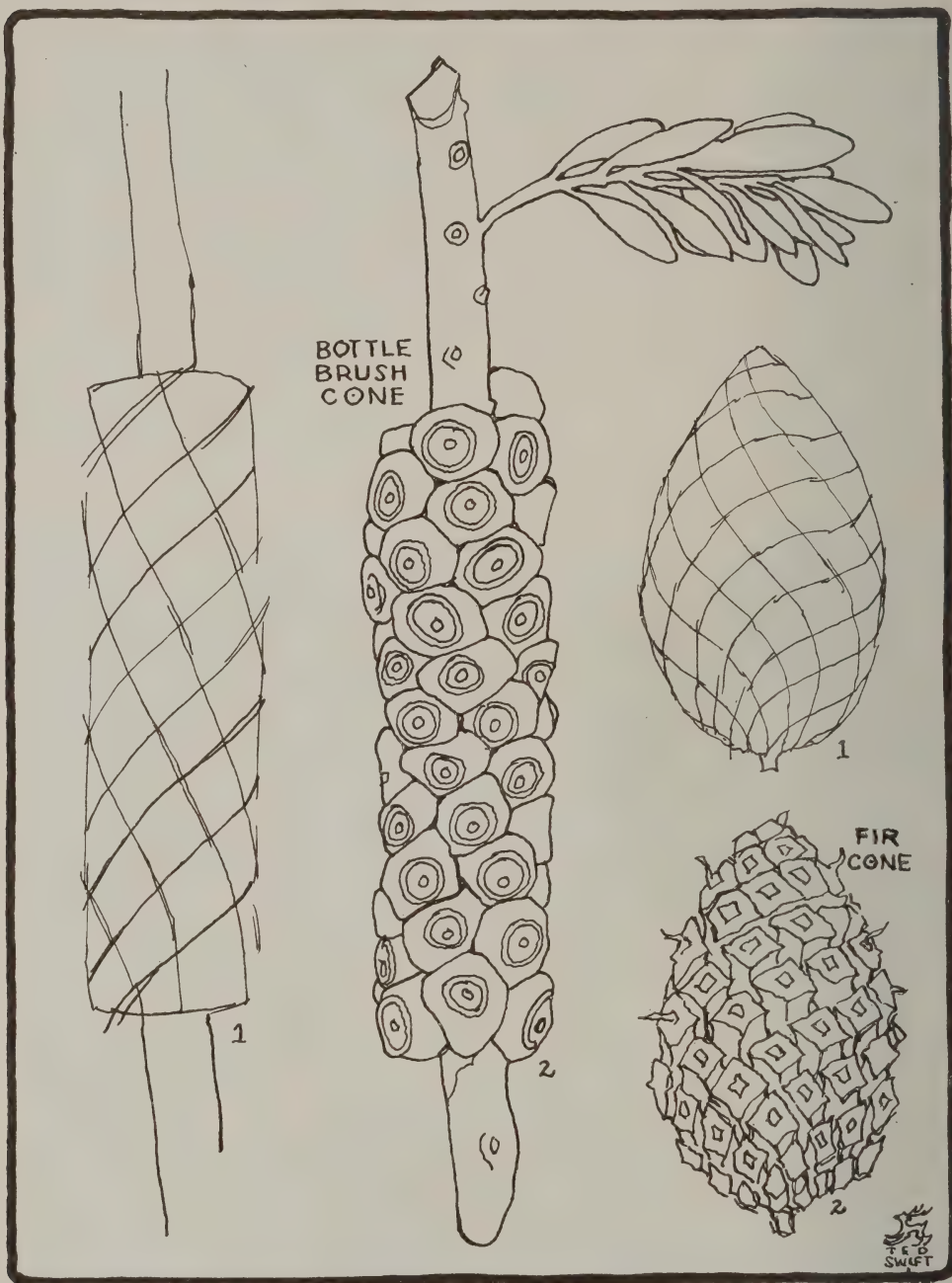
In teaching the development of music and the intricacies of harmony the new carillon of sixty-one bells will be a fine illustration, requiring as it has nearly a year for its construction so that the bells might be in perfect tune.

President Coolidge has reviewed the growth of artistic interest and effort in this country of recent years, and the opportunity today for the cultivation of a love of beauty. Great changes have come as one looks back to the severe and often ugly settings of the early Anglo-Saxons. Influences from travel and the incoming of foreigners from the old homes abroad have had their effect. Form and sound have received attention and higher appreciations are in evidence. Much has yet to be done toward the abolishment of sound that is not beautiful. For this, knowledge of the psychological effect of noise is needed.

When training in color discrimination with practical application is given in all schools, as it is in some today, we may become in reality an artistic people. Artistic feeling is of slow development and in a people as a whole it must be a work of generations; for refinement of feeling is involved in artistic appreciation.

Look without!  
Behold the beauty of the day,  
The shout  
Of color to glad color;  
Rocks and trees  
And sun and sea  
And wind and sky  
All these  
Are God's expression,  
Art work of His hand  
Which men must love, ere  
they may understand.

—Richard Hovey



THE SKETCHING OF NATURE FORMS FOR THE STUDY OF BEAUTY OF LINE AND FORM AND COLOR, IS AN ART SUBJECT THAT SHOULD BE FOLLOWED IN EVERY ART DEPARTMENT

*The School Arts Magazine, September 1929*





NATURE DRAWINGS FROM SIMPLE WAYSIDE PLANTS BY HARRIET JOOR, OF LAFAYETTE, LOUISIANA, SHOWING HOW BEAUTY MAY BE FOUND IN HUMBLE NATURE GROWTHS

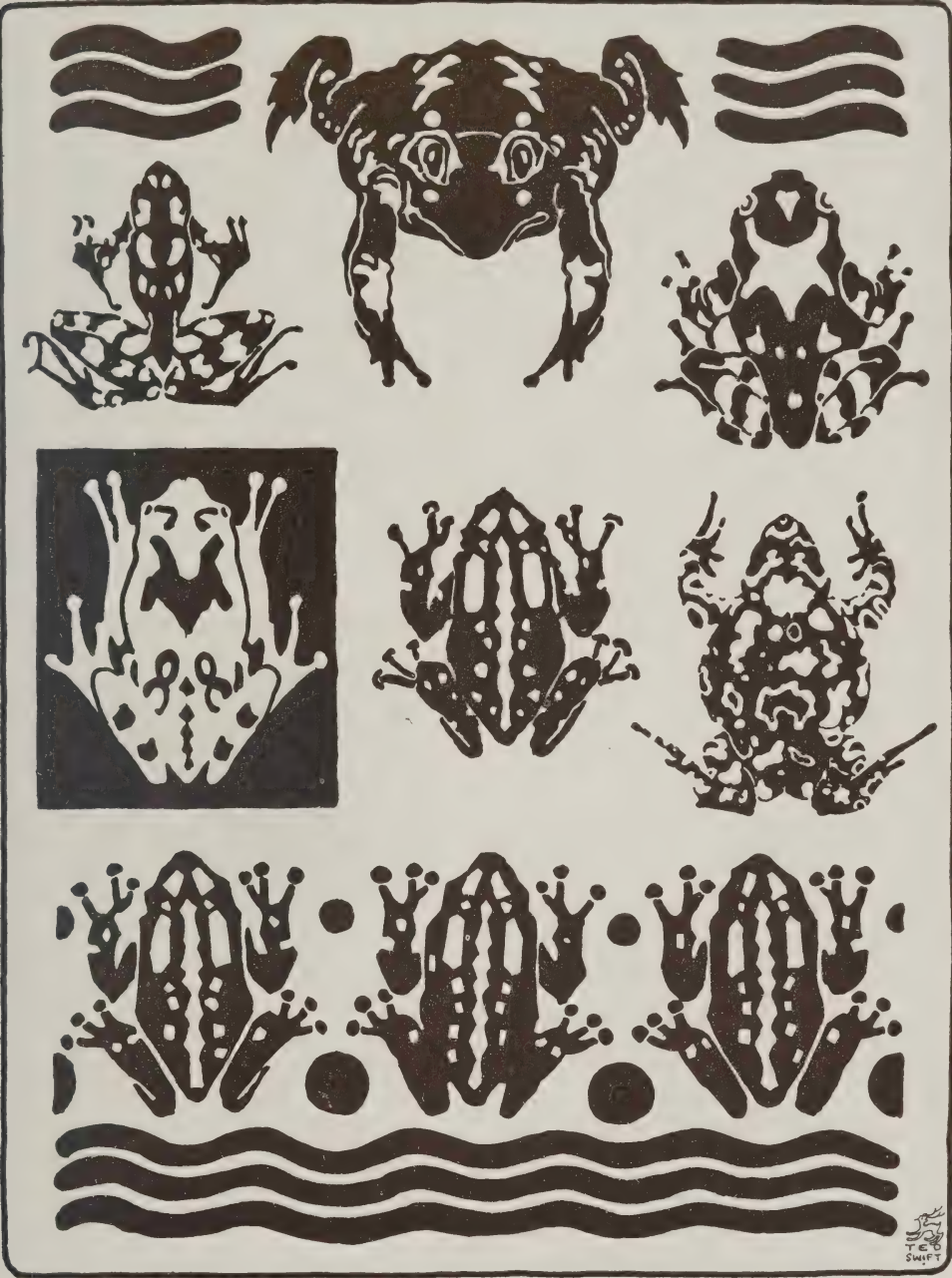
*The School Arts Magazine, September 1929*



INSECT MOTIFS LEND THEMSELVES TO DECORATIVE FORMS  
IF MADE INTO CONVENTIONAL OR ABSTRACT PATTERNS

*The School Arts Magazine, September 1929*





MR. FROG AND HOPTOAD BECOME A DECORATIVE QUALITY WHEN PAT-  
TERNERED AS SUCCESSIVELY AS THE ABOVE DESIGNS BY TED SWIFT

*The School Arts Magazine, September 1929*



THESE MONOTYPED FROST FLOWER PATTERNS BY JANE REHNSTRAND OF SUPERIOR, WISCONSIN, ARE BEAUTIFUL NATURE RECORDS OF THE WITCHERY OF WINTER

*The School Arts Magazine, September 1929*







A FREE-HAND WATER COLOR PAINTING BY A PUPIL UNDER ALICE KINNEAR, TEACHER OF ART IN LATONA SCHOOL, SEATTLE, WASHINGTON, CLARA P. REYNOLDS, DIRECTOR OF ART. THIS CREATIVE PICTURE ILLUSTRATES THE WORDING, "LIKE SILENT GHOSTS IN MISTY SHROUDS, STAND OUT THE WHITE LIGHTHOUSES HIGH."

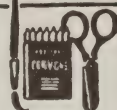
*The School Arts Magazine, September 1929*



# ART FOR THE GRADES



HELPS IN TEACHING  
ART TO THE CHILDREN



## CONTRIBUTING EDITORS

WILLIAM S. ANDERSON  
*Supervisor of Art, Wichita, Kansas*

ELISE REID BOYLSTON  
*Assistant Supervisor of Fine and Industrial Arts,  
Atlanta, Georgia*

ELBERT EASTMOND  
*Head of Art Department, Provo University, Provo, Utah*

BESS ELEANOR FOSTER  
*Supervisor of Art, Minneapolis, Minnesota*

JANE REHNSTRAND  
*Head of Art Department, Wisconsin State Normal School,  
Superior, Wisconsin*

CLARA P. REYNOLDS  
*Director of Fine and Industrial Arts, Grammar and High  
School, Seattle, Washington*

AMY RACHEL WHITTIER  
*Head Teacher Training Department, Massachusetts  
School of Art, Boston, Massachusetts*

NELL ADAMS SMITH  
*Director of Art, Toledo, Ohio*

JESSIE TODD  
*Department of Art Education, University of Chicago,  
Chicago, Illinois*

BEULA M. WADSWORTH  
*Stanford University, California*

## Spanish Wrought Iron

### The Third of a Series of "Art Abroad" Chats with Children

BEULA MARY WADSWORTH

*Assistant Editor, The School Arts Magazine*

GOOD morning, boys and girls! What a pleasant trip we had together yesterday visiting the blacksmith shop! Of course you enjoyed it the more after having read in class "The Village Blacksmith" by Longfellow—

And children coming home from school  
Look in at the open door;  
They love to see the flaming forge  
And hear the bellows roar.

The song of the ringing anvil was musical, wasn't it, as the red-hot iron was beaten blow upon blow by the hammer? The smith, holding the iron piece firmly with tongs, had to strike while the iron was hot in order to form the shape he wished. You remember how the surface of the handbeaten or wrought iron was irregular. When the light played upon it, it was more pleasing than the flat smooth surface was at first.

The old-time blacksmith shops are now becoming fewer and fewer in number. The speedy motor car is taking the place of the slow and faithful horse. The homely art of the ordinary blacksmith as we saw, consists chiefly in hammering out the red-hot horseshoe or a piece of iron to repair a machine.

Long centuries ago, at about the time that Columbus left Spain on his great voyage of discovering America, blacksmiths in Spain were many and very important. Yes, they were about the busiest workers in the country. They were real artists who made beautiful things from iron.

Our little friends, Ted and Janet, who had been travelling in Spain with Mother and Dad, found Old Spain a fascinating country to visit. They loved the time-worn narrow streets that

rambled up and down hill and crooked about between high walls. The quaint, rough-plastered houses were delightful with their red-tiled roofs. The windows were adorned with either iron gratings or iron balconies, and often were brightened with pots of flowers. Archways which looked out from private courtyards or castle walls were guarded by great iron gates. Of course, the children wanted to see every one of the long famous castles of Spain.

One morning Dad proposed to Ted and Janet a kind of game. He thought that perhaps, just for fun, they would like to hunt for as many kinds of wrought iron as they could find in Spain and make a list. Ted was to keep tally. Dad had made mosaic and relief carving in Italy so interesting to them that they were eager to see how long a list they could make of ironwork and learn from him many new things.

The family was then in southern Spain, visiting old Seville, called "the town of bright courtyards." "This is where the houses turn their backs on the streets," announced Dad the next morning, "and we are going on a trip to find some of their front doors." They passed along a walled street until they came to what seemed to the children to be a secret doorway in the bare wall, like story-book doors. "Oh, look at this iron gate," exclaimed Ted. "Here is item number one." It was made of simple scrolls something like Sketch 7. Mother, who had just read a book on ironwork, remarked, "Scrolls were the easiest for the smith to make and became the first Spanish style of design in northern Spain long, long ago. It is thought that scrolls of parchment suggested the idea."

The courtyard or patio inside glowed with sunshine. The first thing the children saw at one side was a round well-curb with a fine iron crane and pulley above it by which a Spanish maid was pulling her jar of water from the bottom of the well. In the center was a fountain cooling the air. Glancing about, their sharp eyes quickly saw a stairway with a quaint iron railing climbing to a gallery above, window grilles or gratings made of iron spindles, and a graceful iron bracket holding a wrought iron lantern. Ted's pencil was busy. Janet was delighted to be the first to discover the beautiful iron trimmings on a door of stout plain boards, especially the design of the lock (Sketch 4) and the knocker. The knocker had a lizard on the hammer.

Throughout the remainder of the trip through Spain, every knocker interested the children. The various dragons, dogs and other beasts on the knockers were curious and amusing to them. Dad liked best the ring type of knocker like Sketch 5.

We haven't time to talk about all the cities the family visited but I must take a minute to tell you about Toledo in the center of Spain, a city a thousand years old. This is the most Spanish of towns. Its yellow-gray heaps of houses cling to steep granite hills and two mighty bridges reach across the river.

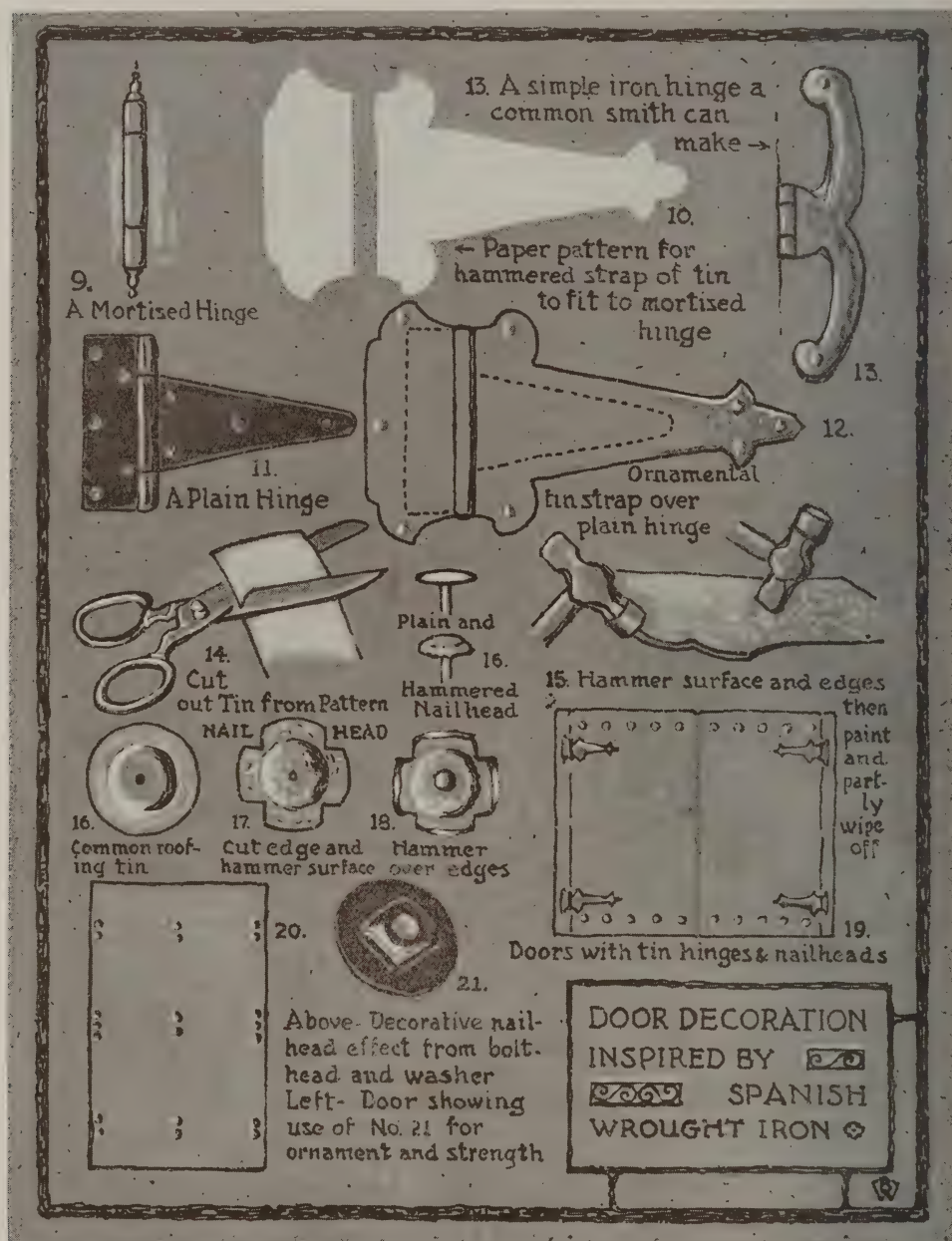
Ted and Janet, Mother and Dad soon found Toledo to be a city of wonderful ironwork. Such splendid doors! These they saw at private homes, palaces, and at the great cathedral or church of Toledo. Ted noted in his book the strap hinges (Sketch 3), which were not very common, and the beautiful nail-





A GROUP OF SPANISH IRON DESIGNS ILLUSTRATING BEULA WADSWORTH'S ACCOMPANYING ARTICLE ON SPANISH WROUGHT IRON

*The School Arts Magazine, September 1929*



SIMPLIFIED METHODS OF IRON WORK EFFECTS DEVELOPED BY ARTISTS IN BUILDING HOMES IN SANTA FE, TAOS AND PALO ALTO. SKETCHED BY BEULA WADSWORTH

*The School Arts Magazine, September 1929*



heads. These nailheads were separate from the nail (Sketch 1) and were fastened into place by heavy nails driven through them. The family saw a fine door decorated with nailheads at the Count of Toledo's house, shown in Sketch 2.

Another interesting place the family visited was the home of the painter, El Greco. You remember one of El Greco's paintings we talked about in picture study the other day. In the courtyard was a lovely iron lattice (Sketch 8) and a jar, held by a wrought iron standard, stood near it. Inside the house the children added many more items to their list—iron fittings to hold the logs in the fireplace, tables and chairs, and especially the locks, keys and hinges belonging to chests (Sketch 6).

Janet liked the fine old Spanish chests so much that she teased Dad to buy one for her to have at home for her clothes. So later at a shop he bought a wooden chest covered with hide of natural color. The iron straps were painted vermilion.

Ted and Janet, who had made a long list, became enthusiastic about beautiful wrought iron. Dad had taken the children to an ironworker's shop and taught them how to look for beauty in the hammered surface, in the design, and in the ways the ironwork was put together. They said if iron wasn't such hard metal to work they would like to try it at home. Dad replied that he had up his sleeve some secrets whereby children or other folks could get some of the Spanish effects by easy means. He had learned them from a couple of his artist friends who lived in America where the Spanish

style of houses is much favored. Hinges and other hardware with charm are hard to buy in American stores. Ted and Janet at once wanted to know all about it.

Dad took out his pencil and pad and sketched the ideas (Sketches 1-16). "This," said he, "is something you can do at school or at home. Instead of iron, use thin tin. Draw and cut out of paper a design for a hinge to fit over a plain hinge on a garage door or a cupboard. Trace it on the tin with a nail and cut the tin out with tinner's shears. Lay the tin hinges on a very soft board or the ground and hammer the surface on both sides. Hammer back the edges a little against the edge of a board to give the tin the effect of thick iron. Hammer over the edges of wide-headed shingle nails by first clamping them on your little vise and you will have hand-wrought nails to harmonize with your hammered hinges. On the hinge and nails paint and partly wipe off green or brown oil paint, to give the wrought iron color. Then nail the hinge in place."

"I found out from a common blacksmith," added Dad, "that you could cut out a paper pattern for a pair of simple hinges (Sketch 13) which could be made of iron by him for about five dollars. We could have some made for our garden gate at home. We could work out some ideas, too, from the Spanish nail-heads" (Sketches 16-21).

So here is the secret for you, too, boys and girls. At little cost, you and your Dads can make any plain door more beautiful, inspired by the lovely old Spanish wrought iron.



THE TILE COVERED GATEWAY, THE PATIENT DONKEY WITH WATER JARS, THE CASTLE ON THE HILL, THESE ARE MEMORIES OF SPAIN

*The School Arts Magazine, September 1929*



## Little Journeys in Discovery, Number III

NINA K. SLATER

*Sedalia, Missouri*

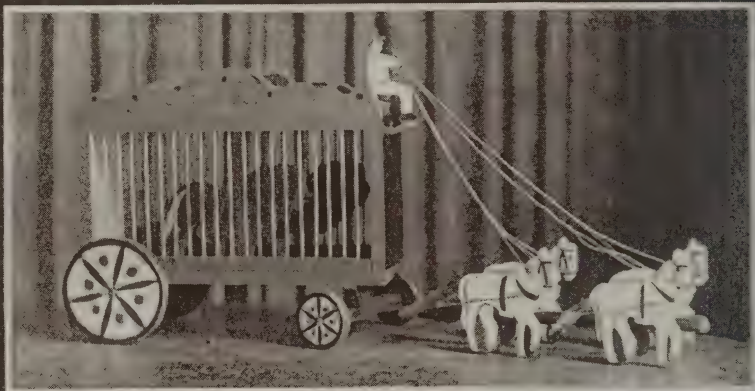
THIS time primary discovery did not lie within the familiar and oft-circumnavigated realms of the school world, but in the adventures of the wide, wide world without. There is a rare, new thrill in discovering something, wholly unexpectedly and accidentally, when one is not bent on exploration, not even conscious that adventure is near.

One cold November afternoon, a day heavy with leaden skies and drizzling rain, the little primary teacher and the captain were sailing up the flowing streets of their little city, several knots faster than the usual speed, for the rain was steadily, drearily increasing. Suddenly we caught a glimpse of something unusual in a photographer's window, and oblivious of weather, stopped to gaze. Oh, joy! a circus—like the circus of our childhood days. Ponderous, stately elephants; sleepy, lumbering camels; nosey, inquiring giraffes; fascinating, stylishly-striped zebras; tiny, pert ponies; they were all there just as we dreamed of them and saw them those many years ago. Then, too, there was the gay band wagon with the cunning, high-turbaned band men, the glittering wagon drawn by proud white horses. Gaudy cages with all their panoply of gilt and color with gaily-dressed drivers on the high seats, fierce lions and tigers peering out or poisoning savagely behind their bars, grotesque, funny clowns in crazy carts, even the steam calliope occupied its usual place

in the glorious procession. It had to be a worth-while parade to hold us standing there in the chilling rain with darkness coming fast. And it was a toy parade, too.

Next morning, back in our school world, a newer, far deeper thrill was added to our experience. Our own timid John, one of our own school world, usually so quiet and self-contained, came into the officer's cabin to share his rejoicing. The circus was his. Our shy John was the creator of the splendid, delight-giving circus. What a surprise, and what a joy to know that the pattern-making, coping saw practice, and art decorative work was the outgrowth of teaching given in our own dingy manual shop. What a pleasure that our shy shipmate, John, was ready to share the joy of his new success with his officers. Already many pieces had been sold. Christmas was approaching, and Santa Claus in eager quest of something new, had already given more orders than could be filled by holidays.

Now, shy John has a roomy shop, admirably equipped. There is an electric machine for sawing, shelves for partly finished toys and tools, chests beneath the shelves for finished articles, racks for drying the freshly painted toys, everything that belongs to a well-appointed shop. There is apt to be, also, on the shelf beneath the window, a bowl of flowers, tastefully arranged, that lends an artistic touch to the otherwise practical place.



MAKING THE CIRCUS WAGONS AND PART OF THE ANIMAL CAGES THAT MADE UP THE GLORIOUS PROCESSION IN "THE LITTLE JOURNEY OF DISCOVERY" DESCRIBED BY MISS SLATER IN THE ACCOMPANYING ARTICLE

*The School Arts Magazine, September 1929*



Now, John not only has his personal orders, but the promise of sales to a big firm in a nearby large city. Other products, artistic birdhouses, a clever screen moth cage in which children may see the larvae spin their warm cocoons and emerge as beautiful moths or butterflies have come from the cleverly contrived little shop.

And the little primary teacher and I

were glad, glad of the confidence that shared joy in success with us. Is it not something not only to feel, but to see that our work, often seemingly useless to the mere observer, has a truly practical as well as an aesthetic and ethical value? Is it not something to realize that we sometimes can and do provide the way for genius to express itself? And is not this art, too?

## Bringing Art to the Rural Community

FLORENCE TILTON

*State Teachers College, Peru, Nebraska*

THE following are a few suggestions that have been gleaned from various sources on how art is being brought to rural communities. Eastern states have done much more of this than we of the middle west.

We have canning demonstrations, dressmaking demonstrations, etc., in our county fairs. Can we not have a harmony demonstration? I would like to see some ambitious extension club of each county work out a series of demonstrations of the practical appreciations of the principles of beauty to everyday situations in the life of the farm woman—rhythm, balance, emphasis, or subordination are all demonstrable facts. They can be demonstrated in dress design, in interior decoration, in a design for a hooked rug, in the arrangement of the pieces of furniture of a room, etc. Many times the country club could secure expert help from the art departments of the state schools. Certainly the dramatic possibilities of such a demonstration of the

use of rhythm in dress, the use of harmony in line in setting a table, or the use of the complementary color scheme in a hooked rug would be a lasting impression. We need more art lecturers who can come down to simple terms that the average housewife can take time to assimilate. The rural community can be given much art information through farm papers. That is a field scarcely touched. Then in this day of travel, the country people are having an ever-increasing opportunity to see fine artistic productions. It has been said that America will soon have as many masterpieces in her galleries as are to be found in Europe. At present a vast proportion of our people do not understand art well enough to appreciate masterpieces when the opportunity comes. Country clubs can take advantage of the exhibits of good pictures that can be secured from picture galleries and print companies. Of course the artistic taste of the masses must be improved before we can hope

to have artistic expression greatly improved. However, our greatest opportunity is with the children. Why should the city child be given an opportunity to enjoy art which is denied the country child? This statement by a country boy who was required to study art history, should not be true ten years from now. He said, "I hate this art stuff." I asked him why, and this was his answer:

"I never heard about any of these men, Michelangelo, Raphael, Turner, or that man you call Innes. I never heard anything about what colors to mix to make what colors, nor have I ever seen any of that statuary you talk about. I never saw any buildings that had balance or rhythm, or at least no one talked about their having those things. It is too much for me to get straight all at once."

Of course it was too much for him to get straight all at once; he should have grown up with harmony, rhythm, balance, and color knowledge becoming an intimate part of his life. He should have heard about Raphael and learned to love "The Madonna of the Chair," at his mother's knee. City children of today are growing up with these things for they are a part of their school life from the first day of school throughout the school life. But our country teacher all too often decides that she is too busy to teach art, and she is, under the present conditions.

There is always that lack of interest on the part of the patrons to combat. The idea that art is a fad and frill. People do not stop to think that artistic expression has always been fundamental to the human race. Long before man knew how to form a written language

he told the story of his existence in pictures on the cave walls. The North American Indian bartered away his lands for a few bright beads and pieces of cloth. Centuries ago the Javanese batik makers produced beautiful patterns that have lived throughout the ages. Why is a Persian rug expensive? Because it is the artistic expression of human minds of long ago. How can anything so basic be a fad? Art has been abused. We have not always known how to develop taste. Our ignorance, and the conflicting notions of artists themselves, have brought the subject into disrepute with many educators and citizens. Now that we know better how to teach beauty, let us try to make it a part of life. Are not these same laws essential to beautiful character?

The rural teacher is far from art centers. She asks in desperation, "How can I teach a gospel of beauty?" The school board will not paint the school-room walls. I have no mounting board on which I can display good examples of color. We cannot afford expensive craft equipment. I dare not ask my pupils to buy colored paper. Yet ingenious teachers have surmounted these difficulties. Many a clever teacher in her one-room school has made the gospel of beauty a living force in the lives of her pupils. They have invented ways of rearranging the schoolroom, and have cleaned and planted the school yard in accordance with the fundamental laws of beauty. The greatest handicap the present rural teacher has to combat is her own insufficient knowledge.

In the state of Nebraska every prospective teacher is required to complete two hours of art. They come with fear



and trembling into the art class as sheep being led to slaughter, instead of feeling that they are going to have a great deal of fun learning how to make and do some things which will make life more pleasant. This attitude comes about because of the students' total ignorance of art. It is no uncommon thing for half a class not to know how to hold a water color brush. We give children all sorts of toys; why not let them play with color, which every child loves? What if they do make a terrible mess? Who cares? Certainly not the thoughtful mother. For the child learns much through "daubing." I wish all prospective teachers had had a chance to daub. What can we do for a person totally unfamiliar with this foreign language of art in two short hours a week for one semester? We cannot teach them to draw well, though every one could learn to draw reasonably well. We can only show them the possibilities of art. We give them a few fundamental principles that the city child has learned at six, seven, and eight years of age. Yet next year these people almost totally ignorant of art are going to be the teachers of your boys and your girls. Our teachers must have more training. I hope that in the near future all prospective grade teachers not having had previous art instruction will need to have at least a year of art work.

This situation is one every art educator in a teachers college is struggling to meet. I have thought out the following solution. But it can never be brought about until patrons demand adequate instruction on the part of teachers. There is an over-supply of teachers. Schools need choose only the best.

Some states have solved this difficulty

by having a state supervisor of art. Such an official should be highly trained. He should be thoroughly familiar with the principles and practices of art education. He should be able to draw, paint and design. He should be a fluent speaker. He should have a genius for organization. He should be able to express his thoughts in writing. This official would plan a course of study for the state which would be adapted to the actual everyday problems of the ordinary rural school. Not many of the state courses of study in art are today possible except where a special art teacher is employed and are more practical for the city school than the country school. This official art supervisor should send out outlines, keep in circulation an exhibit of school work done by rural students of that state. He should be a speaker at state sectional and county teachers' conventions and institutes. He should conduct a correspondence bureau so that individual teachers could appeal to him for help.

If each county could have an art supervisor who visited the schools, as the county superintendent does, I think there would be no end of things that such a supervisor could accomplish. Then the rural teacher would certainly have a counselor who could assist this insufficiently trained, timid teacher to get results which would compare with the results of our best city supervisor of art today. Then we might be able to teach our country pupils to "draw a straight line"; pleasing color combinations; that form drawing is a language in which even people of average ability can get a great deal of pleasure; that parallel lines seen in perspective converge; that Michelangelo is one of the

world's super men; that there are color harmonies worth stopping to think about in the sunset over our western fields and prairies.

C. Valentine Kirby is director of art for Pennsylvania. He fills such an office as I have described. In a speech made at the Western Arts Association in Indianapolis, Indiana, last spring, he described a supervisor in the state of Pennsylvania. It is such men and women as this that we need in our rural life. He said, "One of the most interesting and effective supervisors I have known became devoted to the idea of doing all in her power to enrich and beautify rural community life. Although she held a Master's degree and refused flattering offers from higher institutions, she accepted a position as art supervisor to visit rural schools in a country both agricultural and industrial

in character. I wish to quote the following excerpts from several of her letters:

"I am so happy I can hardly write."

"I always want to be a pioneer; I want to go into the most hopeless situation."

"Do you think I am a hopeless fool?"

"I will live up to the best that is in me; the work is all that counts."

"It is a wonderful adventure, just what I want my life to be—always a wonderful adventure."

In closing I wish to emphasize the thought this supervisor has brought out—teaching art is a wonderful adventure. Dealing with beauty, trying to create an object which shall embody your ideals, aspirations, knowledge and hopes, is the greatest adventure most of us ever get. Why not give our children more information to assist in this greatest adventure?

## Project in Flower Arrangement

### 1B-1A Activity Work

CLAIRE ROGERS, *Teacher*, M. A. WAITE, *Supervisor*  
Long Beach, California

#### *Nature of Work.*

The project undertaken will be one in which the art phase predominates. As many of the following as time permits will constitute the major aspects of the work observed.

1. Study of pictures showing artistic arrangement of flowers in vases.

2. Practice in selecting vases according to the flowers to be placed in them and also in arranging the flowers artistically in these vases.

3. Establishing a motive for making

or purchasing vases of various shapes and colors.

4. Work on the vases.

5. Choosing vases and arranging flowers on following days throughout term as flowers come in.

#### *Problems to Guide Observation and Discussion:*

1. What possibilities does this type of lesson offer for children's development of critical powers?





THE CHILDREN HAPPILY ENGAGED IN THE PROJECT OF FLOWER ARRANGEMENT

2. In what way does this lesson contribute to creative thinking?

3. Is the lesson a suitable one from the standpoint of age?

4. To what major art objective does this lesson contribute?

*References Consulted in Preparation of Foregoing:*

Art in Every Day Life—Goldstein, pp. 424, 443.

Japanese Flower Arrangement—Averill.

#### OUTLINE OF PROCEDURE AS DEVELOPED BY THE CLASSROOM TEACHER AND ART SUPERVISOR

1. Introduction. Pupils and teachers make a trip to the high school garden and gather flowers.
2. Discussion of Vase Forms.  
Discussion of Pictures.
  - a. Form.

b. Color.

c. Arrangement.

3. Illustrate principles with bowls and flowers by teacher's arrangement.
4. Children arrange flowers.
5. Criticism.
6. Suggestions for following day's work.
7. Follow up each day when flowers come in—choice and arrangement of vases and flowers.

#### *Materials*

Silhouettes of types—vase forms.

Pictures of good flower arrangements.

Five or six different types of flowers.

Several bouquets of each kind.

Tables arranged so that three pupils may go to each table.

Flowers

Appropriate bowl and holders

Inappropriate bowls

Scissors

The following is Miss Roger's lesson as given in Demonstration School:

## 1. Introduction

Teacher:—I think our company would like to know where we went this morning.

Child:—We went to the high school and the gardener gave us some flowers.

Teacher:—We put them in these cans to keep fresh. How could we make our flowers look prettier?

Child:—Put them in some vases.

## 2. Discussion of Vase Forms

Teacher:—Before we put our flowers in vases, let us look at these pictures. Here are some pictures of vases and bowls. Are they shaped just alike?

Child:—No, this one is tall. This one is flat, etc.

Teacher:—Yes, we call these shallow bowls. These are bowls, and these tall ones vases. Find a tall vase. Find a bowl. Find a shallow bowl.

## 1. DISCUSSION OF PICTURES

*A. Form*

Teacher:—Can you find a picture of a tall vase with flowers in it? Find a picture of a bowl with flowers in it. Find a picture of a shallow bowl with flowers in it. (Pointing to bowl with short-stemmed flowers.) Do these flowers grow close to the ground or on bushes?

Child:—Close to the ground.

Teacher:—Are the stems long or short?

Child:—Short.

Teacher:—Are the flowers in a bowl, a shallow dish, or a vase?

Child:—A bowl. (Teacher calls attention to pictures of other flowers with short stems in bowls.)

Teacher:—In what kind of vase should we put short-stemmed flowers?

Child:—A bowl.

(Teacher calls attention to pictures of flowers with stiff stems—Iris).

Teacher:—How do these flowers grow?

Child:—The leaves and flowers come right up from the ground.

Teacher:—Does this picture look as if the flowers are growing?

Child:—Yes.

Teacher:—Flowers look pretty, if they are arranged to look as if they are growing. In what kind of a bowl are these flowers?

Child:—Shallow.

Teacher:—What kind of stems are they? Short or long?

Child:—Long.

Teacher:—In what kind of a bowl do long stiff-stemmed flowers sometimes look pretty?

Child:—A shallow bowl.

Teacher:—How can we make these flowers stand up as they do when growing?

Child:—Use a frog.

Teacher:—Can you find one and show us how to use it? What bowls would need a frog? (Pointing to tall vase of flowers)—In what kind of vase are these flowers?

Child:—Tall.

Teacher:—What kind of stems have these flowers?

Child:—Long and stiff.

Teacher:—In what other kind of vase could we put long, stiff-stemmed flowers if we had only a few?

Child:—A tall vase.

Teacher:—Find a shallow bowl. Find a bowl. Find a tall vase. Find a bowl you would use for short-stemmed flowers which grow close to the ground.

Find a bowl you would use for long-



stemmed flowers, if you wanted them to look as if they were growing.

Find a vase you could also use for long-stemmed flowers if you had only a few flowers.

## 2. DISCUSSION OF PICTURES

### *B. Color*

Teacher:—What color are these flowers? In what color bowl are they? (Teacher repeats questions for each picture.) Flowers look right when the bowl matches the flowers or the leaves. Does this bowl match the flowers or the leaves?

Child:—The leaves.

(Repeat the question for each picture.) Teacher holds up marigold.

Teacher:—In what bowl would this flower look best? Why?

Teacher holds up several flowers. Children choose appropriate bowl with color and form in mind.

## 3. ARRANGEMENT

### *C. Leaves*

Teacher:—What else do you see besides the flowers in this picture?

Child:—Leaves.

Teacher:—Find the leaves in this picture. (Repeat same procedure for each picture.) Flowers should always have some of their own leaves with them. Why?

Child:—The leaves belong with them. They look prettier.

### *D. Different Length Stems*

Teacher:—Look at this flower. It has a long stem. It comes up to the top. What kind of a stem has this flower? (Pointing to short stem.)

Child:—A short stem.

Teacher:—And this flower?

Child:—A little longer.

Teacher:—(Repeats same with other pictures)—Should stems all be the same length in a bowl?

Child:—No, they should be different.

Teacher:—How could we have different length stems?

Child:—Cut some of them.

## 4. CHILDREN ARRANGE FLOWERS

Teacher:—On each table are some flowers and some bowls. We are going to choose the bowls in which the flowers would look pretty and arrange the flowers in them. On each table is a pair of scissors. The water in the can may be used. When you finish, leave the bowl on the table, and sit down. I am going to choose a child to arrange each bouquet and he may choose two children to help him. (Teacher emphasizes the point that they stay at the first table they select.)

Children arrange flowers, and then take seats.

## 5. CRITICISM

Teacher:—Which bouquet of marigolds looks the best? Why? (Teacher repeats question, and discusses several arrangements, if time permits.) What bowl of flowers would be prettiest for our beauty corner? (Children choose and place on table.) What shall we do with the other bowls?

Child:—Give one to Miss Manlove. Give one to Mrs. Cousins. Give another to the Kindergarten, etc.

Teacher:—We can take them in the morning; then Miss Rogers will have more time to help you.

Animals in Design

GERTRUDE WOOLLEN

Art Teacher, Calexico, California

I HAVE found it quite difficult to present a problem which would interest a group of fifty Mexican pupils in the fifth grade who are well into their "teens."

The regular teacher of the class succeeded in creating interest in nature study. He correlated it, in so far as possible, with other subjects. So we decided that nothing would be more appropriate than a correlation of nature and art.

After a number of not too successful lessons on trees and flowers, we chose animals. First we used charcoal on twelve- by eighteen-inch bogus. We developed animal forms in outline. Then with the same materials we drew animal forms using the fewest possible number of strokes in doing so. In this lesson we stressed line character as well as animal form. After repeating this lesson in free brush strokes using black water color on bogus, we were ready to put the animal form into design. We decided on the square as a basis on which to work. So with eighteen- by

twenty-four-inch paper, the designs were made with charcoal, traced on bogus, and using water color painted the outline in bold black lines. Next to the black a line of similar width was painted of dark gray. Next to this was a line of lighter gray. We used white tempera with our water color to mix the gray.

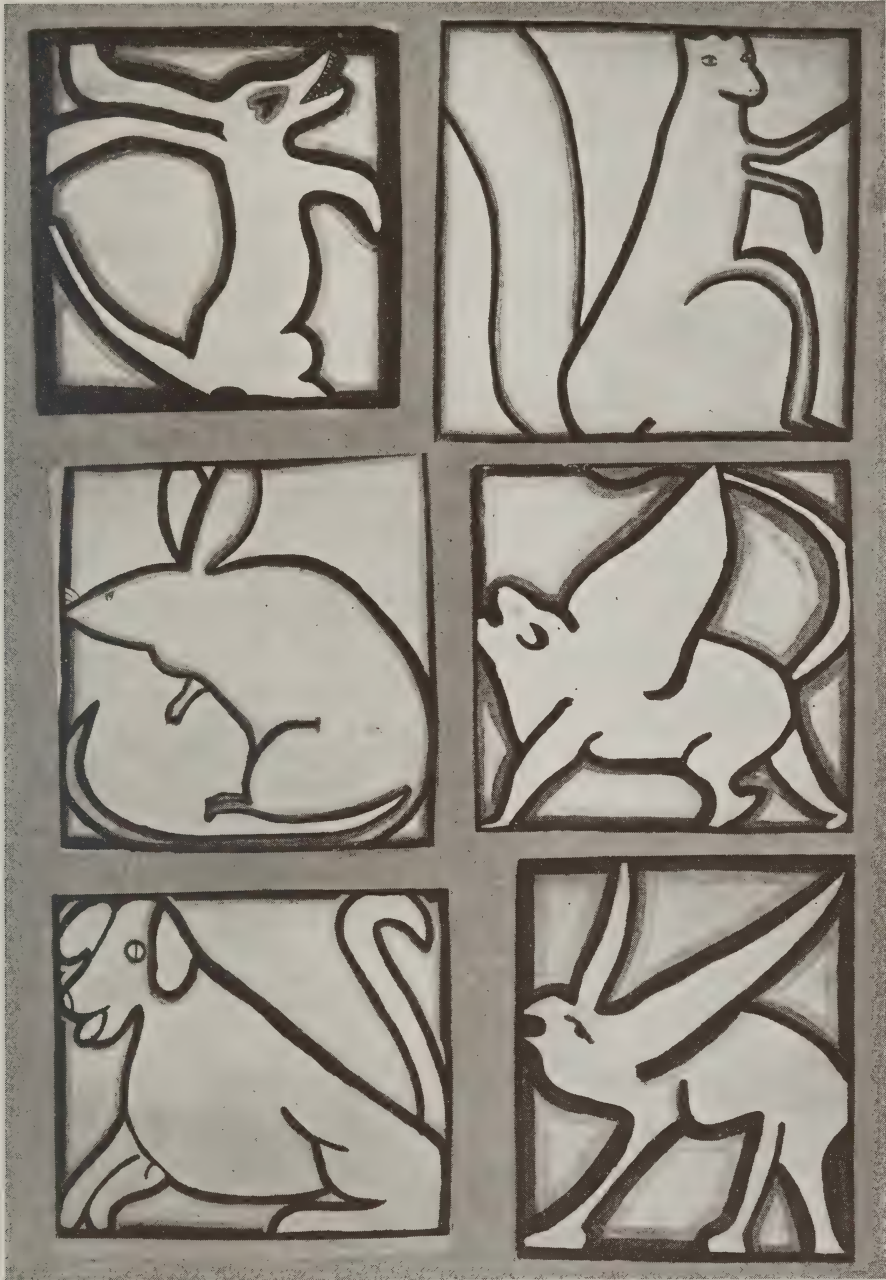
The pupils enjoyed very much putting the animal forms into a square and making designs of them. The two requirements were that the form touch all four sides of the square and that the spacings be interesting in shape and varying in size.

Aside from the real enjoyment of this problem, the pupils developed a certain freedom of movement which we had been unable to accomplish up to this time. And it also inspired a greater appreciation of design.

The entire problem was completed in the crowded classroom using the regular school desks. It required about eight forty-minute periods to do this.

THERE IS AN HONEST EXPRESSION IN THE ART WORK OF LITTLE CHILDREN THAT IS OFTEN MISSING IN ADULT WORK. IT IS BECAUSE THE CHILD'S IMAGINATION IS UNTRAMMELED AND UNINFLUENCED BY KNOWING TOO MUCH. HIS WORK IS MORE DIRECT AND SINCERE.





ANIMALS IN DESIGN BY THE MEXICAN PUPILS OF THE FIFTH GRADE UNDER THE DIRECTION OF GERTRUDE WOOLLEN, ART TEACHER OF CALEXICO, CALIFORNIA

*The School Arts Magazine, September 1929*



A SCIENCE ROOM MAY BE A STOREHOUSE OF BEAUTY AS WELL AS SCIENTIFIC FACTS. READ THE ARTICLE OPPOSITE FOR CONVINCING ARGUMENTS THAT HAVE BEEN PROVEN BY MISS WESTBROOK IN TULSA, OKLAHOMA

*The School Arts Magazine, September 1929*



## Art in Science

HARRIETTE B. WESTBROOK

*Tulsa, Oklahoma*

SCIENCE is supposed to be a study of facts, but often we find in science only a portion of the truth. What is the value in teaching children the functions of pistil and stamen or stem and leaves, if we ignore the graceful beauty and fragrance of the flower? We look to science to teach us the ultimate truth about Mother Nature's mysterious laws and habits. If science gives us explanations only and shows no cognizance of Nature's many charms, science has failed. It has fallen short of its possibilities.

Do you remember the first room in which you studied the amoeba and dissected the crawfish? A musty, druggy smell pervaded the atmosphere. Melancholy fragments of field trips and experiments were everywhere. The bulletin board was as overloaded as the one at the village post office. No admission or recognition of Nature's beauty anywhere. Two or three years in this environment left most of us with a righteous contempt for "Science" or made us hardened materialists. A kind fate spared me either of these extremes and now I am teaching science in a platoon school in Tulsa. I am trying to foster in my classes a reverence for the beauties of nature as well as an understanding of her methods.

This work is greatly assisted by our splendid course of study, which is arranged in progressive units so that no needless repetition occurs from kindergarten to high school. We study each unit for its possibilities of correlation with other subjects. The art program

has been similarly organized by Miss Blanche Cahoon, art director, so that a correlation of art and science is easy and logical. I have made a special effort to bring this about in all my science work.

Come into our room for an hour. The third grade, which is the highest one I have, will act as your host and guide. As you enter our sunny, well ventilated room, you will detect none of the old musty science room odor.

As you look around at our collections of flowers, leaves, fruits, bird pictures and minerals, you wonder how we can have so many forms and colors without discordant notes. The walls and woodwork of this room are painted a soft gray. The biggest harmonizing note is our use of black. All of our insect and botanical mounts are bound in black; every one of our posters has a black background. The large community books we have made, showing the sources of our food, shelter and clothing have black covers and colored designs. Even the boxes in which we store specimens in our shelves are black shirt boxes.

In our poster work we cut our letter patterns from squared paper as taught in the art classes. In choosing colors for the letters we are guided first by the season of the year and secondly by the pictures we are using. This picture of our room was made in the springtime when we were featuring a color scheme of blue and orange-yellow. On the large bulletin board is a group of Audubon bird pictures on blue mounts. Beside

it is a flower calendar lettered in orange. The central picture on it is a gorgeous garden scene with orange tones predominating. On one side is a blue and cream iris; on the other, two cream colored roses in a blue vase; at the bottom is a blue bowl filled with corn-flowers and marigolds.

The bird calendar has blue letters with a bluebird for the main picture. On each side of him are cool green woodland scenes showing birds whose plumage is soft gray and yellow. They are birds found in Oklahoma in the spring. The picture at the bottom of the bird calendar is a mallard duck in his watery habitat. It did not take us long to make these calendars, which are really very useful, and it was easy to choose pictures which conformed to our idea of spring-like color schemes. We not only study nature here; we have it. We borrow our themes from Nature herself. Blue spring skies, blue violets and hyacinths, yellow dandelions, golden bell, daffodils—these are the sponsors of our color choice.

Our house plants stand on pads of blue; the deep blue bowl at the back of the room is filled with golden-orange straw flowers left over from the autumn. In one of the western windows is placed a bowl of Chinaberry boughs. As the afternoon sun comes in they look like drops of amber suspended from the twigs. We have boxes filled with specimens of all seasons and from many states but we keep in sight only those which harmonize with our mood. The others are available at any time and are more valuable for study if not seen too commonly.

In our aquarium we have used some of our loveliest geological specimens to build "castles" for our goldfish. A few small sea shells from our sea collection

add interest. The green is supplied by a Japanese flowering water plant and palm-like aquatic grass. In this charming setting we have besides our goldfish, several tadpoles and ram's horn snails. We studied crawfish, but liberated them as soon as we were through with them. In the terrarium we have made a pleasant home for three pet western garter snakes and a baby terrapin. They could have lived with just a gravel floor and a rusty pan of water. But why should they? We molded a bathing pool of concrete with rocks set irregularly around its edge. We built up hills, moss-covered and planted with ferns and violets. In the valleys are sheep sorrel, miniature palms and bluets. Wandering jew is growing around the pool. This planting has a practical value also for it has induced into the terrarium enough insect life to feed our little pets. All of this fairyland in a glass-sided terrarium thirty-six inches long and sixteen wide.

The sandtable and other arrangements in our room are changed every few weeks. Each day some small detail is varied. It is quite a game to see "what is new in our room today?"

Do the children respond to this atmosphere of beauty and wise variety? Nearly every day some small enthusiast tells me he hates to leave our room. Others tell me they wish all their time might be spent in their art or science classes. If these spontaneous expressions were not enough to pay the teacher for the extra work involved, the ease of working together without "discipline" would be full payment.

Art is the child of Nature; yes,  
Her darling child in whom we trace  
The features of the mother's face,  
Her aspect and her attitude.

LONGFELLOW.



## In Memoriam

NATHANIEL LEANDER BERRY

1859-1929

LOVER OF NATURE

PAINTER

LOVER OF LITTLE CHILDREN

TEACHER OF ART

Supervisor of Drawing, Lynn, 1886-1893  
Supervisor of Drawing, Newton, 1893-1908

Crippled by a fall on the ice  
1908

A patient and cheerful invalid  
for twenty-one years

Without loss of that keen and whimsical wit  
which charmed his many friends.

*"When frail Nature can no more,  
Then the Spirit strikes the hour;  
My servant Death, with solving rite,  
Pours finite into infinite."*

EDITORIAL NOTE—Nathaniel L. Berry was a charter member of the Applied Arts Guild, composed of the group of men responsible for the publication of *The Applied Arts Book*. Mr. Berry was a contributor to the first volume. An inspired leader in his profession of artist and teacher, his influence had much to do with the success of this publication, now *The School Arts Magazine*. This In Memoriam, contributed by his life-long friend and co-worker, Dr. Henry Turner Bailey, is a fitting expression of the honor due him.



### The Crayonexing Process on Fabrics

Many of our readers have heard about the new method of applying Crayonex Wax Crayons to fabrics, and will be interested in the following detailed instructions sent in to us by The American Crayon Company.

Make a design with "Crayonex" on paper—this drawing to be used as a transfer pattern. (The use of such a transfer may be done away with by sketching the design directly on to the fabric to be "Crayonexed." In this way steps two and three may be omitted.)

Place the "Crayonex" drawing face down on the material (silk, cotton, linen, or any other fabric may be used) and press with a warm iron. This will transfer an outline of the design to the fabric. Work over the transferred design with "Crayonex," fill in with the colors desired. When the coloring is finished turn the linen over, "Crayonexed" side down, on a newspaper. Lay a damp cloth over the back surface of the fabric and "steam in" the color by running a warm iron over it. After pressing, the color may be retouched with "Crayonex" or touched up in certain desired spots.

To make a wall hanging, mount the picture upon a piece of material of suitable color for the margin. A cord couched around the picture will improve the effect. Add loops at the top and beads for pendants

## History of Painting *in* Colored Prints



Forty-eight paintings accurately reproduced in color from the old masterpieces. Carefully chosen to show each step in the development of painting. Works from the brush of Fra Angelico, Raphael, Rubens, Terbroch, Corot, Monet, Gainsborough, are represented, as well as many others.

**\$1.92 for the set  
or four cents each.**

The size is suitable for accurate study of color and design. (5½ x 8 inches)

A collection of Greek Vases in black and white halftone prints have just been published—25 in a set. 35 cents per set.

Our booklet listing the World's Great Masterpieces of Art as reproduced by the University Prints sent on receipt of the coupon.

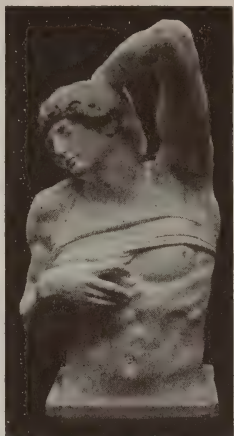
NAME.....

STREET & No.....

CITY.....

S. A. M. 1-29

**UNIVERSITY PRINTS**  
10 Boyd Street                      Newton, Mass.



Slave By Michelangelo

## FREE TO TEACHERS OF ART

Who are interested in beautifying their school or in additional subjects for drawing and modeling classes, we offer our new booklet telling how schools all over the country have acquired Caproni Reproductions of Famous Sculpture with little effort and no direct expense to the school. You will be interested in these novel and practical ideas. Write now for your free copy of "How Some Schools Have Secured Caproni Statuary."

**P. P. CAPRONI & BRO., INC.**

*Galleries and Offices*

1920 Washington Street, Boston, Mass., U. S. A.

## THE MEIER-SEASHORE ART JUDGMENT TEST

IS

A new idea in Art Testing

Designed to discover Art Talent

The result of six years' research

A measure of aesthetic judgment

Economical and reliable to use

A book of 125 pairs of etchings

For use in Art schools, junior and senior high schools, and upper elementary grades

*Order a Unit Set:* One test book, one record sheet, one instruction sheet, postpaid \$1.10.

*Prices:* Test books, \$1.00 per single copy; \$8.75 for ten; \$28.50 for 35; \$75.00 for 100 copies. Test record sheets, 2½¢ each; \$2.00 per hundred. *Transportation is extra.*

**Bureau of Educational Research and Service**

*University of Iowa*

Iowa City

Iowa

at the lower corners to complete the hanging. Scarfs, table sets, collar and cuff sets and many other problems may be "Crayonexed" in this way for individual use, in the art class or in the home economics class.

To meet the increasing demand for both the crayons for coloring and the fabrics and patterns for the wall hangings, The American Crayon Company has placed upon the market two sets known



as Crayonexing Kit No. 1250 and Crayonexing Kit No. 1251. No. 1250 Crayonexing Kit contains a wall hanging, size 17 inches by 24 inches, with a castle design printed upon it and a box of No. 28 Crayonex Wax Crayons together with complete instructions and circular. The castle design wall hanging is shown in the illustration with this article.

No. 1251 Crayonexing Kit contains exactly similar wall hanging, but the design is that of a ship at sea. Complete instructions and circular are also included with this set.



**A NEW PROCESS.** The exhibition of paintings by Edwin A. Abbey at the American Academy of Arts and Letters, in New York, has called the attention of the art world to the Rissling color collotypes of Abbey's work, which is so rich in color that it has baffled, apparently, every other process but this. Schools and colleges have shown especial interest in these color collotypes of famous paintings, which are now on exhibition in the show rooms of their producer, A. Rissling, in New York. Since the Metropolitan Museum has selected the process for its new publications, readers will be interested in its technical features.

The collotypes—called "Arcolor prints"—are costly, because the process is not a rapid one like the usual three-color or four-color work done from copper plates. There are no single printed dots



visible to the eye, because the collotype prints have a "continuous tone," which brings out all the nuances of shade and detail and allows the basic colors to appear in far greater brilliancy than is possible by the old method.

The printing plate is glass, whose covering of gelatine with bichromate of potassium is dried in a special kiln. The negatives are copied on this plate in the same way the photographer employs on celloidin paper. The influence of light produces a harder film in the spots hit by the light, and all parts of the final plate are developed exactly in accordance with the amount of light distributed. The gelatine plus the bichromate of potassium is declared to be the most perfect medium so far found for registering the tones of the negative exactly in proportion to their value.

When the chromo salt is washed off the plate, a picture appears which seems engraved dully on a shiny glass surface. Next, the plate is moistened with a mixture of glycerine and water and in this condition it enters the special press. It passes under cylinders which add varnish dye. The raised parts take the dye, but the other parts, being wet, due to the moistening of the entire plate, do not take the fat dye and so represent the white parts of the picture. The fat ink therefore is taken up by the plate in proportion to the light thrown upon it, and the picture is finally reproduced harmoniously in all its proper shades.

*The Art Digest*

## *In School Art Supplies . . .*

**"ABBOTT" means "QUALITY"**

*Order your . . . .*

### **COLORED PAPERS**

Chroma Coated  
Construction — Poster

### **WATER COLORS**

Kroma Tempera — Prang Crayons

### **BLOCK PRINTING SUPPLIES**

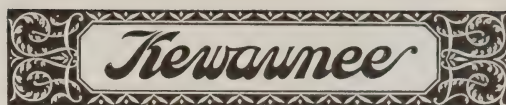
Presses — Carving Tools — Blocks

### **PUBLICATIONS**

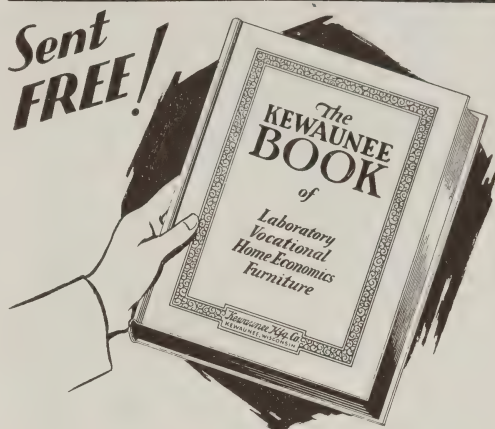
Correlated Art Text Books  
More Color for You  
Bridgman Books  
Artext Prints  
Pelikan Packets  
Foster Diagnostic Charts

— from —

**The Abbott Educational Co.**  
1603 Michigan Ave., Chicago



**Sent  
FREE!**



## **A Safe Guide In Buying Furniture For Your Art Department Mechanical Drawing Rooms and Library**

If you are interested in the purchase of Art and Mechanical Drawing Tables, Vocational Furniture or Library Furniture, write us today for the big Kewaunee Book.

It contains the New Kewaunee line of Library Furniture—also illustrates all types of Mechanical Drawing and Art Desks, Cabinets, Tables and Storage Cases. It pictures Manual Training Benches, Cabinets and the famous Manifold Desk, a combined Manual Training Bench and Art Table. Leading Schools everywhere are using the Kewaunee Book as their guide to quality Vocational and Library Furniture.

Just send us your name and address today and we will mail the new book free and postpaid—ask for the Kewaunee Book.

**Kewaunee Mfg. Co.**  
LABORATORY FURNITURE EXPERTS

ADRIAN FACTORY

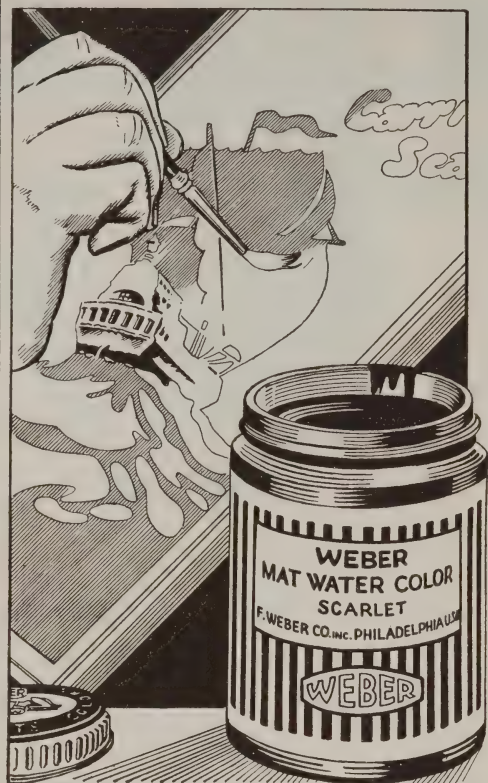
C. G. Campbell, Pres. and Gen. Mgr.

*Designers and Manufacturers of Art, Mechanical  
Drawing Room, Library and Vocational  
Furniture for Schools and Colleges*

3 End South Center St.

Adrian, Mich.





## Ideal for Every Classroom Purpose

Weber Mat Water Colors are suited to a broader range of classroom purposes than any other medium.

Posters, placards, virtually every classroom assignment will be executed better and with more enthusiasm when your students are using these colors of professional quality and dependability.

A palette of forty-five brilliant colors . . . free flowing and opaque.

Write for folder. Address Dept. S. A.

**F. WEBER CO., INC.**

1220 Buttonwood Street, Philadelphia

**F. WEBER CO.**  
**ART SUPPLIES**  
Since 1854

## Fancy Leathers for craft workers

A 5-cent stamp brings you samples.

Sold by the half or whole skin and cut to measure.

**LACING AND LACING PUNCHES**

**TOOLS AND DESIGNS**

**SNAP FASTENERS TO MATCH LEATHERS**

**SPHINX PASTE**

W. A. HALL, 250 Devonshire Street, Boston 9, Mass.

## TEACHERS and STUDENTS OF ART

Miniatures in colors of the original masterpieces are of great help in the study of art, for both teacher and pupil.

**GEO. H. CLARK**

307 South Franklin Street

Syracuse, New York

## CHRISTMAS CARDS FOR HAND COLORING

UNUSUAL DESIGNS BY LEADING ARTISTS  
25 Charming Christmas cards with envelopes to match. All different. \$1.00  
55 Special Christmas cards with envelopes to match. All different. \$2.00  
Such cards should sell for 10 cents each and up when colored. Many are earning extra Christmas money doing it. Send for assortment now  
Canterbury Art Guild, 739 Boylston St., Boston, Mass.  
An international organization of artists and craftsmen.  
Catalogue No. 27 showing many designs on request

## Baco BATIK Dyes (Recognized as the Standard)

2-oz. tins in Powder form . . . From \$.80 up  
2-oz. jars in Liquid form @ . . . \$.40 a jar  
Baco Paint Stopper at . . . \$.50 per jar  
Baco Dystik, Crayon, Box 12 colors, @ \$1.50

Write for Price List

**BACHMEIER & CO., INC.**

436 West 37th St.

Dept. 10

New York City

## BASKETRY MATERIALS

Reeds, Raffia, Wooden Bases, Chair Cane, Indian Ash Splints, Cane Webbing, Wooden Beads, Rush, Hong Kong Grass, Willow, Pine, Needles, Books, Tools, Dyes, Etc.

Send 15c for 65-Page Catalogue and directions containing illustrations of over 500 articles

**THE WILLOWCRAFT SHOP, Basketry Dept.**  
2237 Massachusetts Avenue Cambridge, Mass.

## One Thousand Correct Color Combinations

for only \$10.00

**The STRATHMORE Grammar of Color**

WRITE FOR A FREE EXAMINATION COPY

**Strathmore** . . . **Mittineague, Mass.**

## HANDICRAFT SPECIALTIES

TOOLS • MATERIALS • INSTRUCTION

**HANDBOOK OF PROJECTS AND INSTRUCTION**  
In Leather Craftwork—also Bead, Porcupine Quill, Feather, Horsehair, Stone, Horn, Celluloid, Indian Silver and Turquoise. Try our **Material Supply Service** for Individual, Class and Club Handicraft.

1928 Handbook 50 cents—1929 Supplement 25 cents

Price lists and leather samples included

**LESTER GRISWOLD**

623 Park Terrace

Colorado Springs, Colorado





# For Me an Art Teacher "FLOWERS and FRUIT"

The Third Folio in  
the NEW SERIES

## DESIGN IN DARK AND LIGHT

by Rose Netzorg Kerr

This folio contains 28 Motifs, 12 Surface Designs, 18 Borders, 4 Decorative Panels. A Superlative Creation. Price \$2.00 Postpaid.

Send for our General catalog "Creative Ideas" and our catalog "Christmas Greeting Cards for Hand Coloring."

**FAIRBAIRN ART CO.**

Studios, Dept. S., 736 West 173rd St., New York City



# PAPER TOYS

By Anna E. Pauli

SOMETHING different in primary grade art work. Patterns of flat toys made from colored papers and introducing "cat-stair." Toys connect up with various stories... Chicken Little, Gingerbread Man, Little Red Hen, etc.; also with various holidays and special occasions of school year. Leads to creative work.

Price, \$1.40

## Primary Industrial Arts Wilson

Full of suggestions for primary art teacher and supervisor. Covers wide range of subject matter. A wide-awake supervisor said: "It is the best book I have ever seen on the subject. The illustrations are invaluable."

Price, \$2.00

THE MANUAL ARTS PRESS, Peoria, Ill.

# LEATHERWORK made easy for teacher and student.

Each WILDERCRAFT Lesson Sheet gives instructions for making some useful article; also a price list of plain and fancy leathers, laces, tools, and snaps. Write for free copy. Sample cards of Craft Leathers for 5 cents.

Over 50 years' experience assures satisfactory service and quality.

**WILDER & COMPANY**

1038 Crosby St.

Established 1877

Chicago, Ill.



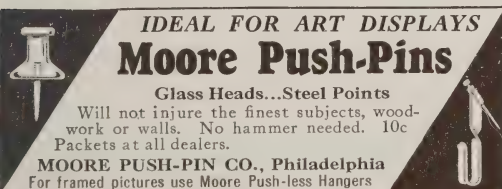
Your happiness is sure to continue, because you have learned that the smooth, velvety surface or the high-tooth finish of Hurlock's Illustrating and Drawing Boards will enable you to produce the finest work.

The proof of supremacy is that Hurlock's Illustrating and Drawing Boards are used in the leading Art Schools by the Greatest Teachers, Artists, Architects and Designers.

Two sizes of sheets, 30" x 40" and 20" x 30"

*Samples mailed upon request*

**HURLOCK BROS. COMPANY, Inc.**  
3436-38 Market Street 3435-37-39 Ludlow Street  
PHILADELPHIA



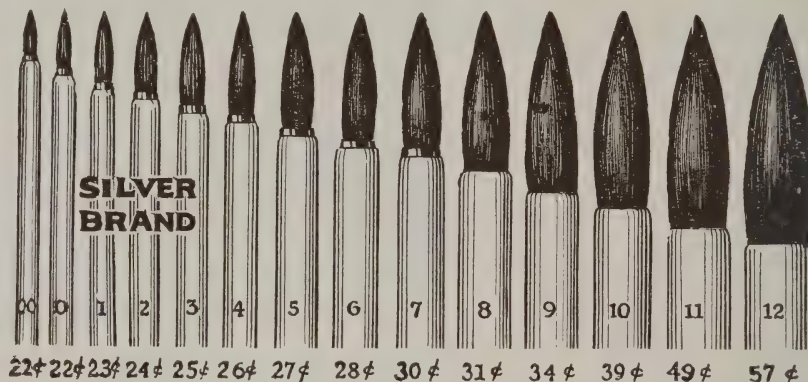
# Use **JAP-ART BRUSHES** for Better Art Work

TRADE MARK REGISTERED U.S. PAT. OFFICE

**STUDENTS--**For fine water color work try our Silver Brand Jap-Art Brushes, sizes No. 00 to No. 12. Quality, resiliency and pointiness, combined with surprising **ECONOMY OF PRICE**, make these brushes ideal for student use.

Whether student or finished artist, we suggest you write for our latest descriptive folder, illustrating in full size the entire line of Jap-Art Brushes. 36 sizes, comprising 12 styles to choose from.

**ARTISTS--**Jap-Art Brushes consist of the finest type of hand-made Japanese art brushes, adaptable for all branches of fine art work. We guarantee every brush to be of standard quality and will replace any defective in workmanship.

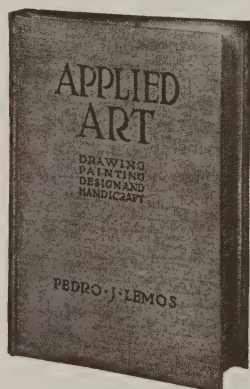


Jap-Art Brushes must not be confused with Japanese brushes of inferior make.

Every Jap-Art Brush is trade-marked with the name "*Jap-Art*" imprinted on the handle.

**JAP-ART BRUSH CO.** 154 Nassau St., New York, N. Y.  
IMPORTERS

"A whole library in one book"  
is found in  
**APPLIED ART**



Complete  
Course in  
Drawing  
Painting  
Design  
Handicrafts

by *Pedro J. Lemos*  
EDITOR OF THE  
SCHOOL ARTS  
MAGAZINE

The subject matter is divided into eight elementary and four advanced grades, with lesson outlines for all grades. 145 pages of text illustrated with 232 pages of cuts in black and white and 35 full-page plates in 3 or 4 colors. You cannot afford to be without it. 32,500 copies have been placed with Art Supervisors and Students. Special descriptive matter sent upon request.

Bound in cloth, \$6.00 carriage prepaid

Published by  
**PACIFIC PRESS PUBLISHING ASSOCIATION**  
Mountain View, California

For  
**Modern Art Techniques**  
USE THE  
**Old Reliable Medium**  
**HIGGINS' DRAWING INKS**  
for line and wash drawings,  
posters and flat color effects

WATERPROOF	BLACKS	GENERAL
CARMINE	COLORS	
BRICK-RED	GREEN	INDIGO
ORANGE	BLUE	BROWN
VIOLET	VERMILLION	SCARLET
	YELLOW	WHITE (opaque)

CHAS. M. HIGGINS & Co.  
271 Ninth Street  
Brooklyn, N. Y.



# UNIQUE<sup>REGD.</sup> TRADE MARK THIN LEAD COLORED PENCILS 24 Colors Make fine lines in color

UNIQUE Thin Lead Colored Pencils put new enthusiasm into sketching classes. They provide a complete palette of colors in a form appealing alike to beginner or finished artist. Leads are smooth and strong—can be sharpened in a pencil sharpener to a fine point.

**\$1.00  
per  
dozen**

All primary colors and shades  
12 Colors (Asst. No. 1116) per box \$1.00  
24 Pencils (Asst. No. 1117) " " \$2.00

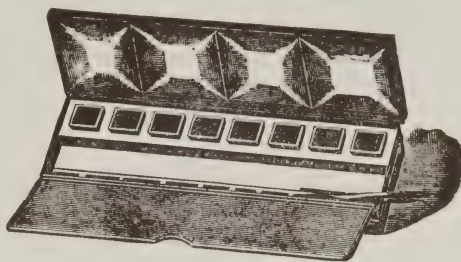
At all dealers or write direct  
American Pencil Co., 516 Venus Bldg., Hoboken, N.J.

**A VENUS Pencil Factory Product**

## "Colours the Masters Use"

WINSOR & NEWTON'S

## FAMOUS COLOUR SETS



### Junior "IDEAL" Water Colour Box

Fitted with 8 half-pan Moist Water Colours and 2 Brushes. **\$3.25**

### Kensington "IDEAL" Oil Colour Box

Fitted with 12 Tubes of Oil Colours, 3 Brushes, Oil, Turpentine, Mahogany Palette and Palette Knife. **\$5.50**

Send direct if your dealer cannot supply  
Write for new "Price List No. 7."

Special proposition for Schools

# WINSOR & NEWTON

INCORPORATED

Everything for the Artist

**31 EAST 17<sup>th</sup> ST. NEW YORK**

## The Perry Pictures

Plan to use them in your work in September and all through the new school year.



Reading from Homer

Alma-Tadema

### Reproduction of the World's Great Paintings

One Cent Size. 3 x 3½. For 50 or more.

Two Cent Size. 5½ x 8. For 25 or more.

Send 50 cents for 25 Art Subjects, or 25 for Children, or Historical Set of 25. All different. Size 5½ x 8.

### Large Pictures for Framing. Artotypes

Size, 22 x 28 inches, including the margin. **\$1.00** each for two or more; **\$1.25** for one. Postpaid. Send **\$2.00** for the above picture and Sir Galahad. Hand Colored, same size, **\$1.50** each for two or more; **\$2.00** for one.

Send 15 cents in coin or stamps  
for 64-page Catalogue.

## The Perry Pictures Co

BOX 10.

MALDEN, MASS.

## Pertaining to Costume

by Doris Rosenthal

Because many will want this portfolio for the beginning of the school year, we are proud to announce that this new publication is now available. If you are acquainted with Miss Rosenthal's Design Portfolios, Pertaining to Boats... Pertaining to Transportation... Pertaining to Birds, and Pertaining to Animals (Prim-Art), no introduction is necessary. The quality, selection and accessibility coupled with this subject, Costume Design, make this portfolio not only desirable but necessary. It includes the modes of dress in all countries for both the man and the woman of the same period. \$4.50 p.p. 50 plates 11"x14"

Exclusive with

## Brown - Robertson Co., Inc.

Educational Art Publishers

Home Office:  
424 Madison Avenue  
New York

Mid-Western Branch  
302 Palmer House Shops  
Chicago



## ART METAL WORK and JEWELRY

Equipments and Supplies

Tools and Materials for Jewelry, Silver and Copper Work

Etching is made easy with our materials  
Over 1000 Teachers have asked for our Brochure  
"Things in and about Metal." Free for the asking.

Metal Crafts Supply Co.

Providence, R. I.



## Attention Art-Craft Workers

*We can supply your needs for*

**PEWTER - BRITANNIA  
METAL and SOLDER**

*of every description*

**STANDARD ROLLING MILLS, Inc.**

182 Diamond St.

Brooklyn, N. Y.

## WEAVING ON NET

No Equipment Necessary

One of our Educational Handicrafts widely adopted by Normal Schools, Boards of Education and Craft Leaders because:—

Applied design value — Simple process  
Inexpensive materials — Practical products  
Clearly printed instructions and patterns

*Send three 2-cent stamps for catalog "N"  
illustrating new ideas.*

## ART-CRAFT INDUSTRIES

Yarn Mfgs. — 1916-1929 — Craft Originators

66 CHURCH ST.

CAMBRIDGE, MASS.

## BATIK



Fabric Painting, Tied and Dyed work. Gorgeous effects with Real Anilines. "Color Craft" tells how. This beautiful book will be sent *free* to teachers of art, sewing, costume design, etc. Write Dept. SA, Diamond Dyes, Burlington, Vt.

## Diamond Dyes

AT ALL DRUG STORES 15¢ PKG.

## LANDSCAPE PAINTING

John F. Carlson, N. A., has written a new book, **ELEMENTARY PRINCIPLES OF LANDSCAPE PAINTING.**

The student planning a course in Landscape Painting, or the layman desiring a knowledge of the basic principles underlying this art, will find both interest and help in this excellent new book.

Illustrated with drawings by the author.

Black and green cloth stamped in gold.

Price \$4.00

*Published by*

**NATIONAL PUBLISHING SOCIETY**

MOUNTAIN LAKE PARK

MARYLAND

**Easy to learn - Easy to teach  
and wonderfully interesting**

## LEATHERCRAFT

Our Leathercraft Book gives complete instructions on all types of leather art work: construction, tooling, embossing and coloring.

We furnish patterns, designs, craft leathers in beautiful colors, tools and dyes.

You can make useful and attractive articles such as belts, bags, card cases, lamp mats, book covers, etc.—and it's very easy to teach to others.

Send this advertisement with 25 cents for the 96-page Leathercraft Book, a very complete handbook on leather working.

**Graton & Knight Company**

Worcester, Mass.

## The MARSHALL METHOD

of coloring photographs is adapted to many phases of school work and will prove of absorbing interest. Complete sets from \$1.00. Full information upon request.

**JOHN G. MARSHALL**

1752 Atlantic Ave.

Brooklyn, N. Y.

## Basketry, Manual Arts and Weaving Materials

Free Basketry Catalog

Free Art Catalog

Free Weaving Catalog

**J. L. HAMMETT CO.**

Department D.

Cambridge 39, Mass.

## LEATHER

For All Purposes, for Leathercraft. An interesting, fascinating and instructive craft can be done at low cost. Let us show you how. Also books on the subject.

Send 15 cents for our revised data, forty-two large leather samples, illustrated tool list, etc.

**CHAS. A. TOEBE** Est. 1872 149 N. 3rd St., Phila., Pa.

## TOOLS for Batik Work Wood Carving Linoleum Block Cutting and Tooled Leather

**MORITZ LOEFFLER** 99 Liberty St.  
Bloomfield, N.J.



## AN ANNOUNCEMENT OF IMPORTANCE

FROM TIME TO TIME WE MUST STRESS THAT TEMPERA MEANS A COLOR GROUND IN AN EGG-OIL-EMULSION VEHICLE AND CANNOT BE PUT UP IN JARS. DO NOT CONFUSE INEXPENSIVE SHOWCARD COLORS WITH TEMPERA WHICH HAS A RECORD FOR BEAUTY OF COLOR, TEXTURE AND PERMANENCE.

### MARTINI TEMPERA COLORS

COLOR CARD, BOOKLET AND LIST SENT ON REQUEST

THE MARTINI ARTISTS COLOR LABORATORIES

97-99 HARRIS AVE., L. I. CITY, N. Y.

...*t*HE student has a confidence in WHATMAN drawing papers...which is bound to be reflected in his finished work...a freshness of interest with each new subject and each new sheet...hot pressed, cold pressed or rough surface.

*Write for samples*

H. REEVE ANGEL & CO., Inc.  
7-11 Spruce Street, New York City

**J WHATMAN**  
**Genuine Hand-Made**  
DRAWING PAPERS

## DESIGN—*Keramic Studio*

A monthly Magazine for students and teachers, profusely illustrated—eleven issues in the year—Contributions by prominent teachers in High Schools and Colleges.

Single copy 60 cents. Year \$6.00  
Sample copy 45 cents

*Send for our various lists and offers*

Send for list of our imported portfolios of designs, admirable French reproductions in color of masterpieces in Museums and collections, textiles, ceramics, etc. from Japan, China, India, Persia, Asia Minor, Egypt, Czechoslovakia, Russia, Rumania, an inexhaustible supply of fine design motifs and color schemes.

Keramic Studio Pub. Co., Syracuse, N. Y.

## LA FLEUR MOTIFS

A series of charts arranged for elementary, junior, and senior grades.

Based on ideas from Dr. Ross and Arthur Dow.

Descriptive catalog sent upon request.

*A choice  
assortment of  
Christmas cards  
and folders  
for  
illumination.*

ARTHUR W. SCRIBNER

10 Pearl Street

Lawrence, Mass.

## *A Tested, Proven, "Ready-Made"* School Art Course

The use of Practical Drawing Books for the elementary grades and Correlated Art Texts for junior high and high schools will relieve you of the task of working out your own course of study for the coming year, and will insure a complete, well-balanced, proven program of instruction that is used by thousands and thousands of teachers throughout America.

Practical Drawing...complete set of eight books, postpaid - - - - - \$1.90

Correlated Art...complete set of three books, postpaid - - - - - \$1.50



*May we send you this little booklet?*

"Dates and Data" contains a large amount of valuable information every teacher should have. Pocket size. Neatly made and serviceable. Sent free to all teachers upon request.

*Write for it today*

## Practical Drawing Company

2205 South Lamar Street  
Dallas, Texas

1315 So. Michigan Blvd.  
Chicago, Illinois

**TALENS WATER COLORS**  
*Made in Holland*  
by the manufacturers of  
**THE REMBRANDT ARTIST'S COLORS**

**TALENS & SON**  
IRVINGTON-NEW JERSEY  
WRITE FOR PARTICULARS TO U.S. DISTRIBUTING OFFICE

## ...in this Number

**F**IRST: Another of those illuminating articles by our editor, "Art Rambles Abroad." In this contribution, he gives us a splendid bird's-eye view of an old Spanish town not often included in the itinerary of travelers.

*Second:* Senor De García, in word and picture, portrays "The Art Pottery of Seville," an art "hidden in the gloom of many centuries," and seldom referred to in the old books. Very instructive and entertaining.

*Third:* Ted Swift, a regular contributor with pen and ink as well as description, catches the imagination of the boys in his novel article on "A Pirate Chest of the Spanish Main." No boy will become a pirate, but many boys, we hope, will become more adept in the use of tools after reading this article and making a "pirate chest."

*Fourth:* Frederica Beard of Oak Park, Ill., tells in a concise way how art and nature may be united to the joy and inspiration of students.

*Fifth:* The third of an interesting series of articles by Beula M. Wadsworth. Ted and Janet, with Mother and Dad, are having a wonderful time discovering many kinds of wrought iron in Old Spain.

Then follows several contributions in the "Art for the Grades" section of practical value to all teachers. And the number is beautifully illustrated with not less than thirty-seven full-page black and white cuts, two fine four-color inserts, and an eight-page insert of designs from the handicrafts of the old world.

As Usual, there will be a search for sources of supply for the material to carry out in a practical way the many suggestions contained in this fine number. The advertising pages will be consulted, for it has long been known that the advertisers in THE SCHOOL ARTS MAGAZINE carry in stock or can furnish the best of equipment, supplies and material. Everything required in an art or crafts department of any school will be found advertised in the commercial sections of this number.

By all means, do not overlook the advertising sections of this number as well as reading the text.





# THE SCHOOL-ARTS! GOOD SUGGESTIONS



Here's help for teachers arranged under each subject for art work in the schools. The ideas, drawings and diagrams are printed on loose sheets, one side only, and are enclosed in folder, cover or envelope . . . easy to use, easy to file.

PORTFOLIO OR PACKET		Postpaid
752 *Animals in Pencil, 8 plates, 7 x 10 in.		\$ .75
110 *Animals in Decoration, 17 plates, 8½ x 11.	<i>New Portfolio</i>	1.00
753 *Art of Lettering, 12 plates, 7 x 10 in.		.75
754 *Bird in Art, 16 plates, 7 x 10 in.		.75
111 *Birds in Decoration, 17 plates, 8½ x 11.	<i>New Portfolio</i>	1.00
755 *Birds in Pencil, 8 plates, 7 x 10 in.		.75
151 *Cement Craft—Simplified, 24 plates, 7 x 10 in.		1.50
101 *Costume Design, American, Colonial to 1924, 12 plates		1.00
102 *Costume Design, History of, Egyptian to 1840, 24 plates		1.00
756 *Decorative Tree Drawing, 12 plates, 7 x 10 in.		.75
761 *Design Principles, 8 plates, 7 x 10 in.		.75
105 *Figure Drawing—Simplified, 20 plates, 7 x 10 in.		1.00
757 *Gift Card Designing, 16 plates, 7 x 10 in.		.75
106 *Holiday Cut-Outs, 24 plates		1.00
112 *Human Figure in Decoration, 17 plates.	<i>New Portfolio</i>	1.00
351 *Human Proportion Packet, 8 plates, 7 x 10 in.		.35
152 *Indian Decoration Design, 28 plates, 7 x 10 in.		1.50
113 *Landscape in Decoration, 17 plates.	<i>New Portfolio</i>	1.00
758 *Object Drawing, 12 plates, 7 x 10 in.		.75
156 *Old World Decorative Designs, 28 plates		1.50
155 *Oriental Decorative Design, 28 plates		1.50
759 *Pen and Ink Drawing, No. 1, for beginners, 10 plates		.75
760 *Plant Form in Design, 16 plates, 7 x 10 in.		.75
107 *Safety Posters, 16 plates, 8½ x 11 in.	<i>New Portfolio</i>	1.00
153 *Poster—School Posters, 24 plates, 7 x 10 in.		1.50
104 *Poster Panels, 16 plates in color		1.00
103 *Poster Work, 24 plates, 7 x 10 in.		1.00
352 *School Arts Alphabet Sheets, packet of 15 copies		.35
114 *Ships in Decoration, 17 plates, 8½ x 11.	<i>New Portfolio</i>	1.00
762 *Still Life Drawing, 12 plates, 7 x 10 in.		.75
763 *Tree in Art, 16 plates, 7 x 10 in.		.75
115 *Trees in Decoration, 17 plates, 8½ x 11.	<i>New Portfolio</i>	1.00

## BOOKS

AA Applied Art, Lemos	6.00
BB Bookbinding for Beginners, Bean	2.50
CC Color Cement Handicraft, Lemos and Lemos	5.00
FOD The Flush of Dawn, Bailey	1.00
MGR The Magic Realm of the Arts, Bailey.	<i>New Book</i> 1.50
PFA Photography and Fine Arts, Bailey	2.50
SYS Symbolism for Artists, Bailey and Pool.	<i>2nd Edition</i> 4.50

## BUSY BEE PACKETS FOR GRADE WORK, 16 PLATES IN EACH, 7 x 10

501 *Animal and Toy Drawing .50	503 *Christmas .50
504 *Easter .50	505 *Flowers and Springtime .50
509 *Halloween .50	510 *Paper Work .50
511 *Thanksgiving .50	512 *Washington and Lincoln .50

## THE SCHOOL-ARTS! MAGAZINE 44 Portland St., Worcester, Mass. Sept. 1929

\*Portfolios and Packets marked with \* may also be obtained on this handy coupon from

Chicago. Practical Drawing Co., 1315 South Michigan Boulevard.

Dallas, Texas. Practical Drawing Co.

Eau Claire, Wisc. Eau Claire Book and Stationery Co.

Lansing, Mich. Michigan School Service, 117 Shiawassee Street, West.

Minneapolis, Minn. Minneapolis School Supply Co., 800-16 Ave., S. E.

Omaha, Neb. Omaha School Supply Co., 1113 Nicholas Street.

Kansas City, Mo. Kansas City School Supply Co., 1214 W. 9th St.

Please send me the following portfolios and packets, numbers.....

I am enclosing \$..... NAME.....  
(or Send bill to Board of Education at) ADDRESS.....

## Trees in Decoration



Seventeen large plates,  $8\frac{1}{2}'' \times 11''$ , showing 110 tree decorative designs and arrangements. One plate in color shows two tree mosaic patterns. This type of geometric decoration will prove helpful to you in weaving, cut paper and other projects.

Plate 1 illustrates the various renderings and arrangements for making up decorative tree subjects.

The tree subjects are in the following mediums: pen and ink, poster, carved wood, stained glass, silhouette, white tempera on black paper, iron work and brush drawings.

The tree motifs are obtained from China, Japan, England, Persia, Egypt, Assyria, Greece, India, and those in use from the Medieval and Gothic Periods.

Pedro J. Lemos, Director of the Museum of Fine Arts at Stanford University, California, has written a folder describing 15 easy methods for applying this type of design for art and craft work.

**No. 115, postpaid \$1.00 10 copies or more, 90 cents each**

## Animals in Decoration

Seventeen large plates,  $8\frac{1}{2}'' \times 11''$ , giving you 178 different animal designs. One plate in color shows how the Persians used the elephant design and how the Peruvians used the puma or cat design.

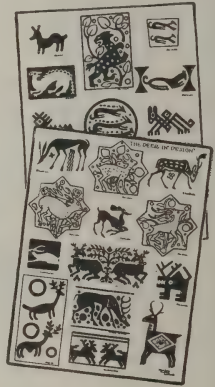
These designs have been selected from the following sources: Persia, Peru, Greece, American Indian, Norse, Egypt, Rhodes, Italy, Guatemala, Norway, Byzantine, China, Germany, Mycena, Ireland, Malay, Spain, Russia, Assyria, and the Philippines. This gives a very broad range to these 178 animal designs.

The animals shown are cats, dogs, horses, deer, rabbits, goats in abundance and a few scattering among elephant, camel, and squirrel.

Without doubt, you will find this to be the finest collection of animal designs that you ever used.

Pedro J. Lemos, Director of the Museum of Fine Arts, Stanford University, California, has written a 4-page folder, "15 Easy Methods of Applied Decoration." This is included in the portfolio.

**No. 110, postpaid \$1.00 10 copies or more, 90 cents each**



## Birds in Decoration

Seventeen large plates,  $8\frac{1}{2}'' \times 11''$ , making a total collection of 123 different bird decorative designs.

One plate in color shows 5 excellent decorative bird panels which have been designed by Austrian artists.

Plate 1, by Editor Pedro J. Lemos, is a lesson showing how the parts of a bird may be very easily developed into decorative arrangements.

These plates show how the bird may be used in the various mediums: glass, metal, weaving, painted woods, wall coverings, book end leaves, all-over patterns, linoleum prints, borders, leather, crayon, pen and ink, and brush work.

The designs are suggested for windows, panels, silhouettes, textiles, pottery, decorative panels for borders in schoolrooms, novelty shops, and children's rooms, and in toys.

Bird designs from many countries are shown: from Egypt, Siberia, Russia, France, Austria, China, Japan, Peru, Mexico, Zuni Indians.

A four-page folder gives you new ideas and suggestions for using these designs.

**No. 111, postpaid \$1.00 10 copies or more, 90 cents each**



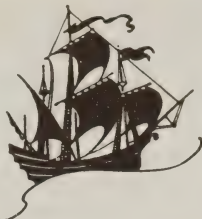
*For Sale by* THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.

Your remittance should be enclosed with your order

XX





## Ships in Decoration

Seventeen large plates,  $8\frac{1}{2}$ " x 11", giving you 98 different ship designs. This collection will be one of your most prized possessions; you will be constantly finding new uses for these ships.

Plate 1 shows you how to take a ship model or picture and develop it into decorative ship panels. Following are plates showing ships for stained glass, modeled tiles, book plates, batik work, posters, parchment lamp shades, stencil prints, magazine illustrations, booklet cover designs, shop signs, carved wood, end papers for books, textiles, blockprints, greeting cards, and all manner of craft suggestions.

One plate is in color showing the Rhodian Ship Designs of the 17th Century. All manner of ship types are shown—Spanish Galleons in silhouette, Old World Galleons with their decorated sails and hulls, modern ships, Ships of the Seven Seas, on voyages of adventure and exploration, the Prize Winning Ship Posters in the Paris Competition, Ships in Pen and Ink, and Ships in all-over patterns.

Editor Pedro J. Lemos has written a 4-page folder in which he describes 15 mediums to use with the ship plates.

An exceptionally fine portfolio for everyone interested in art and drawing.

**No. 114, postpaid \$1.00 10 copies or more, 90 cents each**

## Human Figure in Decoration

Seventeen large plates,  $8\frac{1}{2}$ " x 11", showing 94 different figure designs.

One plate in color gives you three examples of weaving and tapestry from Byzantine, Japanese and Peruvian artists.

The countries and sources represented in this portfolio are: Egypt, Assyria, Ceylon, Africa, Polynesia, Oceania, China, Japan, Germany, France, Maori, North American Indian including the Tennessees, Navajos, Georgias, Wolpis and Pueblos.

Eight of the plates show how figures have been used in decoration for silhouettes, illustrating children's books, posters; how Maxfield Parrish used them, for blockprints for decorative panels. Two of these plates are lessons—one showing the progressive steps in drawing a figure for decorative purposes, the other showing the progressive steps in drawing figures in decorative poster style.

A 4-page folder suggests uses for applied decoration.

**No. 112, postpaid \$1.00 10 copies or more, 90 cents each**

## Landscape in Decoration

Seventeen large plates,  $8\frac{1}{2}$ " x 11", showing 57 landscapes.

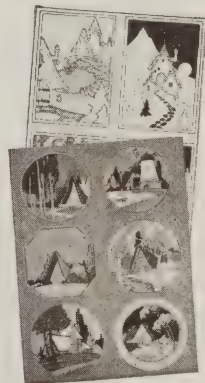
The first plate in color shows 4 Italian landscapes with mountains in the background. These were made by the stencil process.

The plates are an excellent collection of landscapes, a group which you will seldom find approached. They may be used for wall decoration, tiles, parchment shades, poster work, illuminated manuscript, wood cuts, book plates, tooled leather, pen and ink, stained glass, and poster work.

Fourteen problems written and illustrated by Pedro J. Lemos show you good methods for using these landscapes.

With these plates furnishing both good examples and instructions, landscapes may now be applied to a wider choice of crafts and art work.

**No. 113, postpaid \$1.00 10 copies or more, 90 cents each**



*For Sale by* THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.



## Research Collections of Decorative Designs

### Oriental Decorative Designs

This collection shown on 28 plates, 4 of which are in color, gives you hundreds of useful designs.

Mr. Lemos has selected these especially for art supervisors and teachers, making them simple and easy to use yet strong and effective in appearance. A four-page folder of 18 outline problems shows you additional uses for these plates.

The plates are

4 of India (1 in color)  
4 of Persia (1 in color)  
4 of China (1 in color)  
6 of Japan (1 in color)  
2 of New Guinea

1 of Borneo  
2 of Java  
2 of Hawaii  
1 of Malay Islands  
2 of Philippine Islands

**Price, \$1.50 postpaid**

*For Schools: 10 copies for \$13.50*

### Indian Decorative Designs

These 28 plates showing over 300 primitive and historic designs were selected from the world's finest applied art collections for the use of designers and art teachers.

Here are the real American designs created by generations of peoples long before Columbus made his voyage.

The designs suggest use for textiles, gesso, borders, patterns, cut-paper work, book decoration, batiks, basketry, weaving and jewelry.

Here you will find the original motifs of the Aztec, Navajo, Winnebago, Cheyenne, Inca, Maya, Haida, Guatamala and Colombian Indians.

In addition to the 28 plates you receive an outline for class use of 18 problems with suggested uses of the designs.

**Price, \$1.50 postpaid** *For Schools: 10 copies for \$13.50*



### Old World Decorative Designs

This portfolio gives new designs, many of them never shown before, of the finest periods of decoration of the Old World's history. Every design illustrated presents new opportunities for correlation with history and geography.

There are over 230 different motifs. These will prove useful in pageantry, textile decoration, carving, gesso, tooled leather, stained glass, embroidery, and block prints.

*In color*

1 plate of Coptic Designs  
1 plate of Rhodian

1 plate of Byzantine

1 plate of Czechoslovakian

*In detailed prints the other 24 plates are:*

1 Greek  
2 Gothic  
1 Roman  
1 Romanesque  
1 Renaissance  
3 Russian

1 Celtic  
1 Cretean  
1 Czechoslovakian  
2 Coptic  
1 Medieval  
1 Norse

1 Egyptian  
1 Assyrian  
2 Rhodian  
1 Byzantine  
1 Turkish

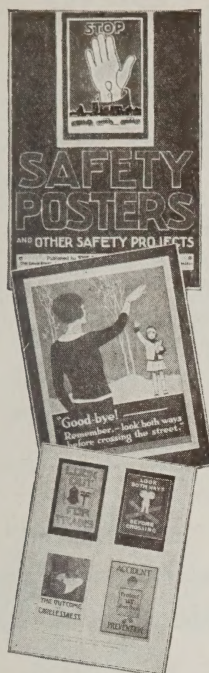
**Price, \$1.50 postpaid**

*For Schools: 10 copies for \$13.50*

**The School Arts Magazine**

**Worcester, Mass.**





## *Announcing Another New Portfolio* **SAFETY POSTERS**

Sixteen plates,  $8\frac{1}{2}" \times 11"$ , showing 46 posters. A folder of instructions tells you how to conduct safety work in your school, how to form safety committees, whom to get for safety talks to the pupils, how to organize traffic guards and how to run a safety poster contest.

Eight of the plates show one poster each, reproduced from the series of Safety Lessons prepared by the California State Automobile Association. These are in two colors.

All of these posters may be made from cut paper, crayon, water color and illustrations clipped from magazines.

These posters will teach your classes caution and will give them a better regard for traffic and its dangers.

*For class use—10 sets or more—90 cents each*  
**No. 107** **Postpaid \$1.00**

## **A GOOD PACKET FOR THE GRADES** **16 Plates of Cut-outs and 8 Double Size Sheets for Tracing**

### **HOLIDAY CUT-OUTS**

Here's more than a hundred handy cut-outs which will save you hours of hunting for something new to cut out.

There are 8 large plates,  $10\frac{1}{2}" \times 12\frac{1}{2}"$ , showing large outlines for tracing or to cut out. These plates cover Christmas, Easter, Thanksgiving, Halloween, Valentine's Day and Washington's Birthday. In addition to the large plates there are 16 plates,  $7" \times 10"$ , with cut-outs for Picture Study, Other Lands People, A B C Books, Mother Goose Characters, Nursery Borders, Animals, Birds, Flowers and Trees.

You'll have the time of your life in your class with these suggestions. In fact, there are more ideas than you can use in a year. A folder of suggestions makes your work easier and the results in your class a real surprise.

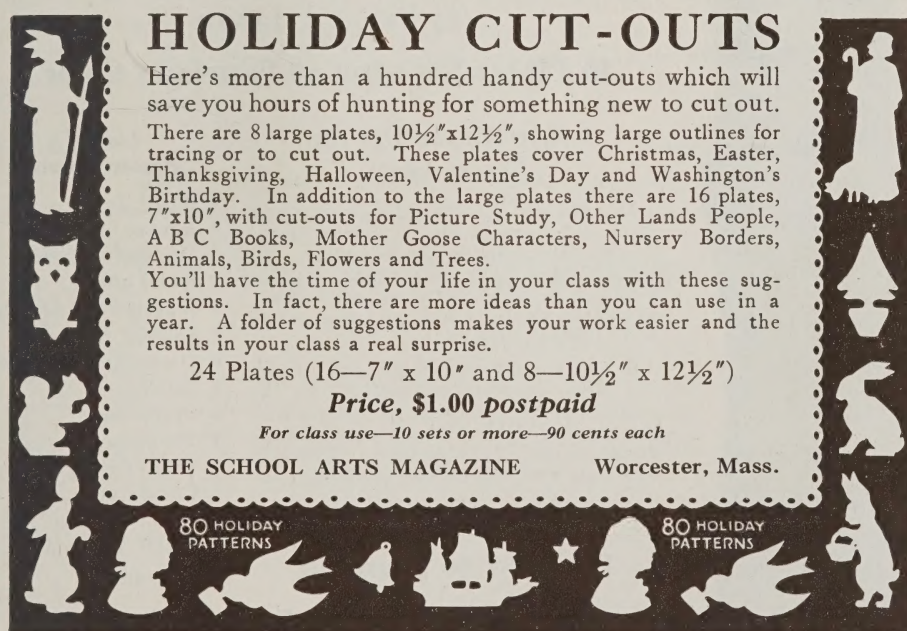
**24 Plates (16— $7" \times 10"$  and 8— $10\frac{1}{2}" \times 12\frac{1}{2}"$ )**

**Price, \$1.00 postpaid**

*For class use—10 sets or more—90 cents each*

**THE SCHOOL ARTS MAGAZINE**

**Worcester, Mass.**



*For Sale by* **THE SCHOOL ARTS MAGAZINE**

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.



# READERS' INDEX OF ADVERTISING

By reference to this classified list of advertising in *The School Arts Magazine*, readers may find more readily the material which they desire

Art Books, Publications, Design Cards, Etc.		Page		Equipment and Tools		Page	
Abbott Educational Co.	xi	New York School Interior Decoration	vii	Denver Fire Clay Co.	xi		ii
Bureau Educational Research	x	Traphagen School of Fashion	vii	Kewaunee Mfg. Company	xi		xi
Canterbury Art Guild	xii			Moritz Loeffler	xvi		xvi
P. P. Caproni & Brother	x	<b>Drawing and Painting Materials</b>				<b>Handicraft Materials</b>	
Diamond Dyes	xvi	American Crayon Company	Back Cover	Art-Craft Industries	xvi		xvi
Fairbairn Art Company	xiii	American Lead Pencil Co.	vii-xv	Bachmeier & Company	xii		xii
Keramic Studio Pub. Co.	xvii	H. Reeve Angel & Co.	xvii	The Willowcraft Shop	xii		xii
Manual Arts Press	xvii	Binney & Smith Co.	i	Graton & Knight	xvi		xvi
National Publishing Society	xiii	Milton Bradley Company	v	Lester Griswold	xii		xii
Pacific Press Publishing Co.	xvi	Devoe & Reynolds Co.	vi	"Gulldyed" Weaving Yarns	viii		viii
Practical Drawing Co.	xvii	Joseph Dixon Crucible Co.		W. A. Hall	xii		xii
Arthur W. Scribner	xvii			J. L. Hammett Company	xvi		xvi
<b>Art Schools</b>				Metal Crafts Supply Company	xvi		xvi
Art Academy of Cincinnati	vii	Esterbrook Steel Pen Co.	iv	Standard Rolling Mills	xvi		xvi
Boston University, Art Dept.	viii	Chas. M. Higgins & Co.	xiii	C. A. Toebe	xvi		xvi
California School of Arts and Crafts	viii	Hurlock Bros.	xiv	Wilder & Company	xiii		xiii
Columbia University	viii	Jap-Art Brush Co.	xvi				
Exeter School of Art	viii	John G. Marshall	xvii	<b>Pictures and Prints</b>			
Vesper George School of Art	viii	Martini Artists Color Laboratories	xviii	Brown-Robertson Co.	xv		xv
New York School Fine and Applied Art	vii	Moore Push Pin	xiii	George H. Clark	xii		xii
		Prang Company	iii	Perry Pictures Company	xv		xv
		Strathmore Paper Company	xvii	A. Rissling	viii		viii
		Talens & Son	xii	University Prints	ix		ix
		F. Weber Company	xv				
		Winsor & Newton	xv				

While precautions are taken to insure accuracy, the publishers cannot guarantee against the possibility of occasional changes

## Two \$1.00 Portfolios on Two Art Subjects Posters and Figure Drawing



### Poster Panels

by PEDRO J. LEMOS

16 Plates Showing 60 Panels in Color

#### A New Way to Use the Poster Idea

You will find that these designs in poster effect may be used for decorations, lamp shades, book plates, book marks, gift boxes, Christmas cards and may be done with crayon, pastel, water color, gesso, wax batik, waxless batik, cut paper, block print and color cement.

A special eight-page folder will furnish you with complete instructions on the twelve different methods of using poster idea panels. This folder also contains a wonderful set of 18 problems illustrated with neat little thumb-nail sketches.

A marvellous collection in colors at a very moderate price.

**Price, \$1.00 postpaid**

*School and Class Orders \$9.00 per 10 Copies*

#### List of Poster Panels

- 4 Bird Life
- 4 Animal Life
- 8 Decorative Trees
- 4 Rural Life
- 4 Wayside and Seaside
- 8 Ships of the Ages
- 4 Decorative Figures
- 4 Artists
- 4 Craftsmen
- 4 The Arts
- 4 Thanksgiving
- 4 Christmas
- 4 Historic Design
- 8 Poster Treatments
- 68 Suggestions

For Sale by THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.

Your remittance should be enclosed with your order





## HOO HOO Hallowe'en

Here are 16 plates, each 7" x 10", chuck full of lively ideas and suggestions—owls, bats, cats, Jack-O'-Lanterns which roll their wicked eyes. These Jack-O's can be made of paper, clay, or from real pumpkins. Most of the work might be classed as paper work, but there is plenty of opportunity for crayon and water color work. A 4-page folder is filled with ideas to make the suggestions useful in your class.

**No. 509**

**Postpaid 50 cents**

*For class use—20 sets or more—45 cents each*



## Good Ideas for Thanksgiving

These 16 plates, each 7" x 10", start your class in with a set of outlines to be used for tracing patterns of Pilgrim man, woman, boy and girl, Indian, Squaw, and of course a strutting turkey. Then on it goes giving ideas for place cards which the children may carry home for Thanksgiving Day feast. An excellent suggestion for a sand table Thanksgiving scene is illustrated with directions for making the figures and scenery. A 4-page folder gives other suggestions.

**No. 511**

**Postpaid 50 cents**

*For class use—20 sets or more—45 cents each*



## Merry Christmas Ideas

Sixteen plates, each 7" x 10", packed with ideas galore for Christmas days. Here are wreaths to make and color to hang in the schoolroom windows, paper cut-out suggestions for tree decorations which are unique and different. Santa Claus appears and reappears on the plates, driving his reindeer, going down the chimney, etc. and for your Christmas blackboard there are 4 chalk drawings telling the story of the Three Wise Men, The Shepherds and the Star, and The Child in the Manger.

**No. 503**

**Postpaid 50 cents**

*For class use—20 sets or more—45 cents each*



*For Sale by* THE SCHOOL ARTS MAGAZINE

Published by THE DAVIS PRESS, INC., 44 Portland Street, Worcester, Mass.





3 0112 061701543



# "CRAYONEX"

THE BRILLIANT 3-WAY CRAYON  
IS ESPECIALLY ADAPTED TO DECORATIVE  
STAGE COSTUMES and FABRICS

Send for our free set of helps on Stage Scenery & Costumes

**THE AMERICAN**



**CRAYON COMPANY**

HOME OFFICE AND FACTORIES

702-802 HAYES AVE., SANDUSKY OHIO

NEW YORK OFFICE · 130 WEST FORTY-SECOND STREET  
SAN FRANCISCO · 116 NEW MONTGOMERY STREET  
DALLAS, TEXAS · SANTA FE BUILDING